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BOOK 1

Ecclesia Organum

A SERIES

OF

Practical pieces for Church use

Edited by

EDMONDSTOUNE DUNCAN.

Price One Shilling net.

London,
THE VINCENT MUSIC Co LTD.
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Prefatory Note.

IN undertaking a new series of pieces avowedly short-easy-and (we hope) attractive, it may be expected that we should define our aim. By the description easy is meant a class of piece which a good player will play at first sight, while his less talented brother will require a little practice before performing the numbers in comfort-and he who has but small technique will still find that we offer nothing which will not yield to industry and patience. On the other hand-while our first care is to provide easy pieces, nothing puerile will be included in these pages, which the editor hopes to make increasingly attractive to those who love good music.

In regard to registration, pedal-indications, fingering &c. all such directions are to be taken as suggestions only; for organs and organists differ so widely that what is good for one is bad for another. In every case the player should endeavour to adapt to his special conditions any such hints which occur.

Our title expresses (in true ecclesiastical language) the nature and scope of the publication; we dedicate our efforts to the Church organ. This however will not prevent the inclusion of a bright and cheerful style of composition; indeed one of our principal objects will be to set forth such pieces as shall stimulate their hearers to *"rejoice at the sound of the organ."*

EDMONDSTOUNE DUNCAN.

Ecclesiæ Organum.

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To Dr Charles Harford Lloyd, Precentor of Eton.

Gt Dulciana, St Diapason 8 ft. & Flute 4 ft.
Sw. Viol. di Gamba & Voix Célestes with 8ve coupler.
Ped. Bourdon. 16 ft.

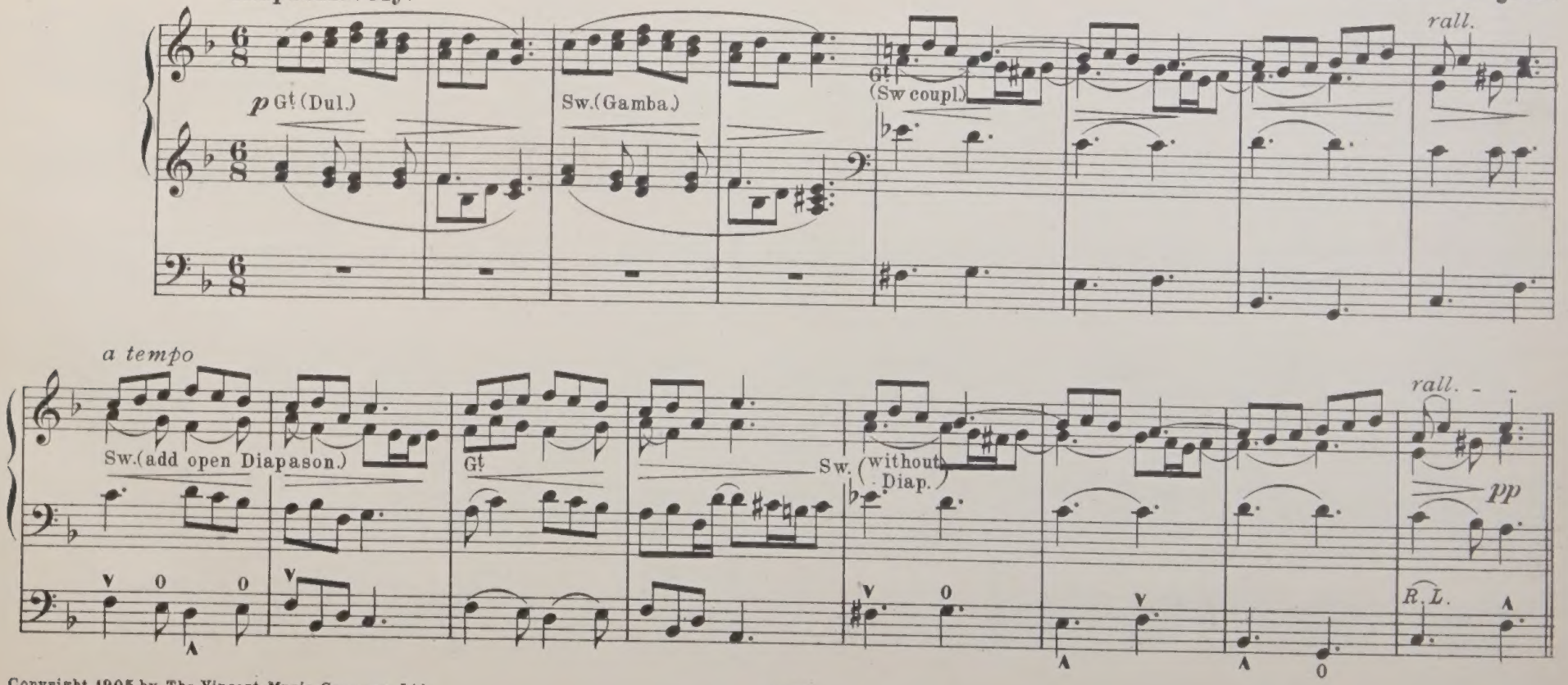
No 1.

Pastorale in F.

The shepherds on the lawn
Or e'er the point of dawn
Sat simply chatting in a rustic row.

Milton's homely picture of those who kept watch on the morn of the Nativity has often found its counterpart in music. A simple melody—suggestive perhaps of tabor and pipe—of a peaceful but expressive kind, is all that the Pastourelle or idyl demands; and this Mr. Burgess's piece frankly gives us. The composer is Organist and Choirmaster of St Columb's, North Kensington; he is also the Director of the Plainsong and Mediæval Music Society's Choir.

Expressively. **Francis Burgess.**



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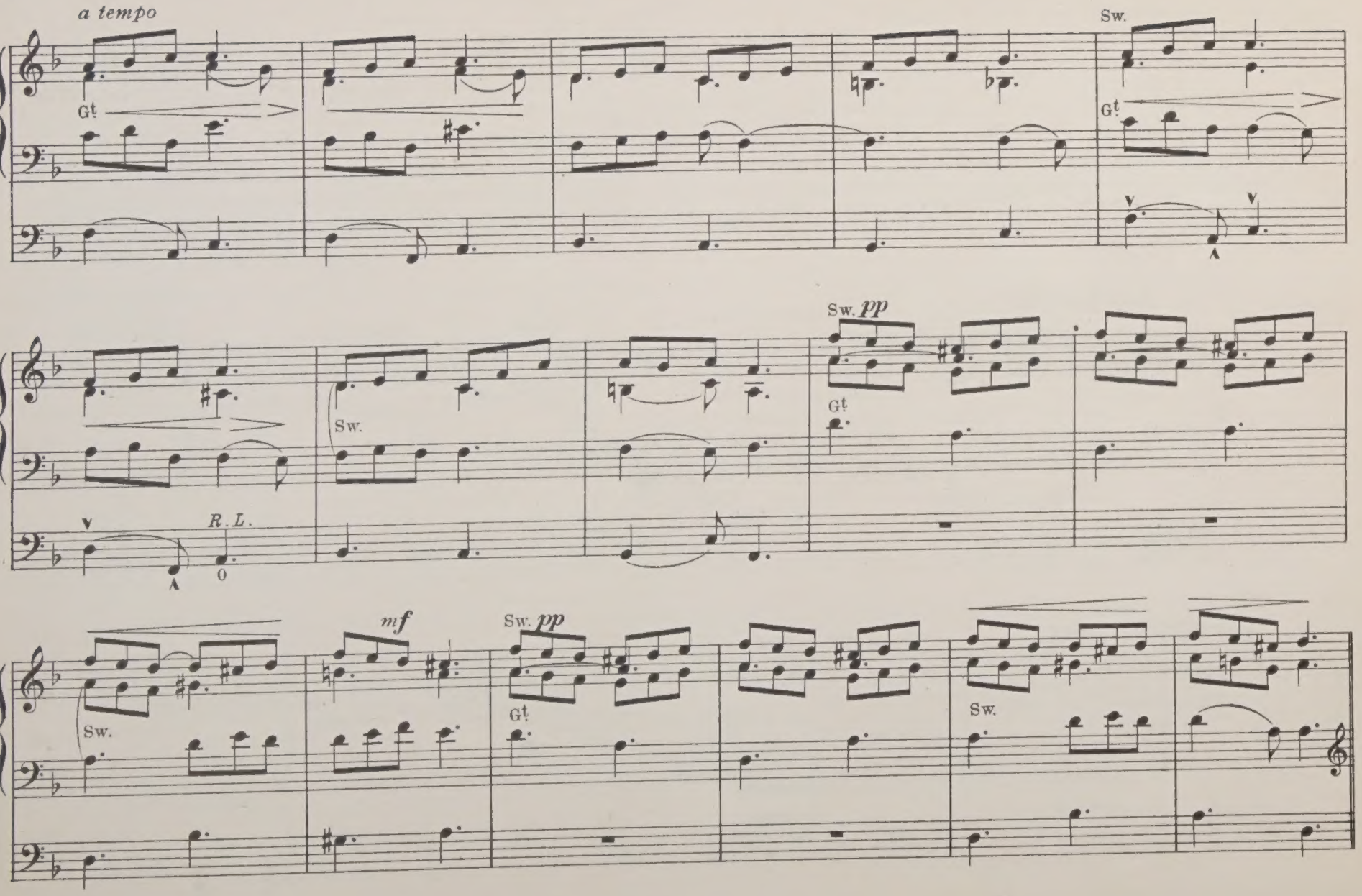
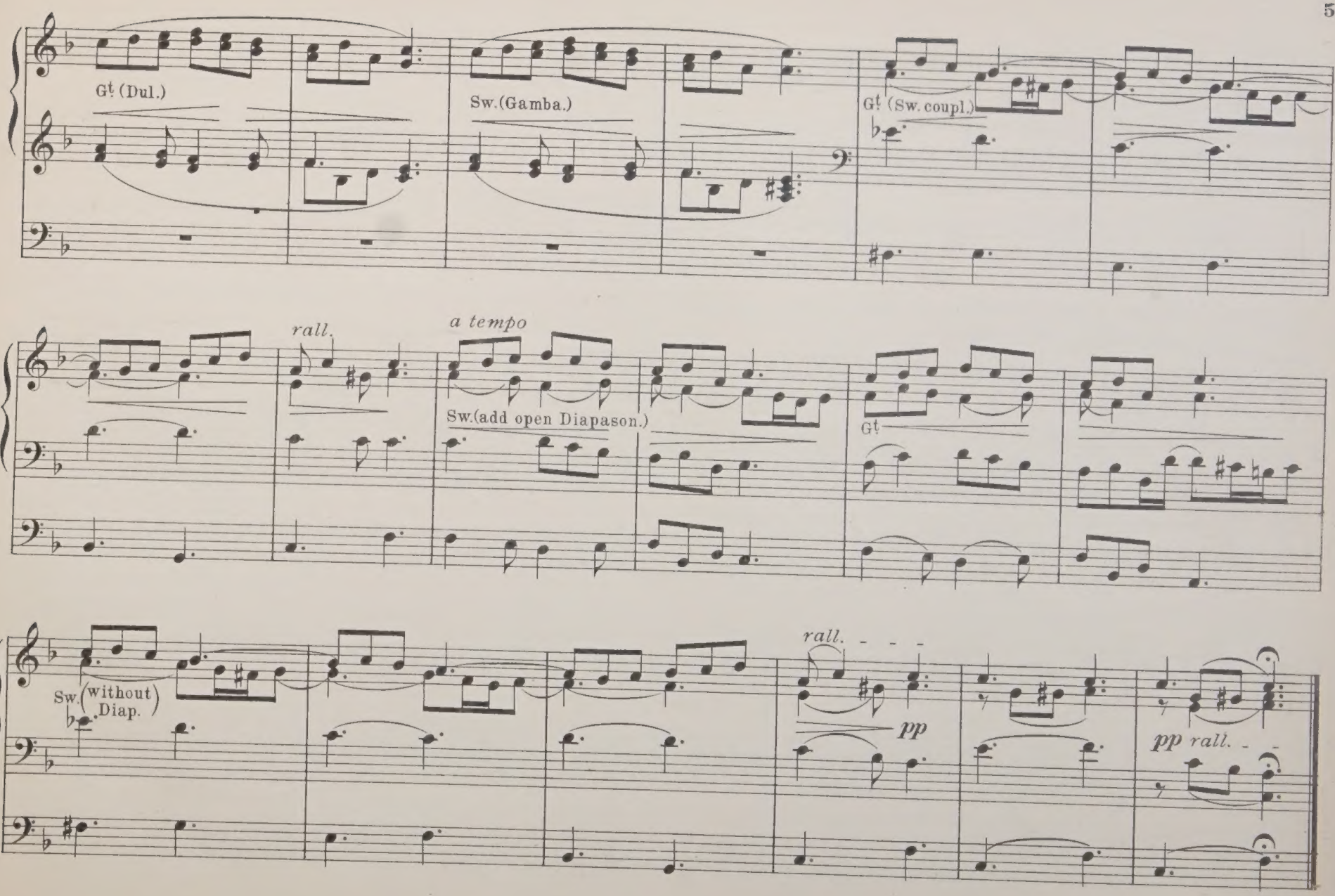

a tempo
Gt
Sw.
Gt
Sw.
R.L.
Sw. pp
Gt
Sw.
mf
Sw. pp
Gt
Sw.


Gt (Dul.)
Sw.(Gamba.)
Gt (Sw. coupl.)
rall.
a tempo
Sw.(add open Diapason.)
Gt
Sw. (without Diap.)
rall.
pp
pp rall.

Sw. Oboe.
G! Dulciana.
Ped. Bourdon.

Nº 2.

Melody for the Organ.

There is always something attractive in the superscription "Melody." It appeals to the eye, and, in its fulfilment to the hearer's prime instincts. In Chaucer's day organs made melody. Witness the following verses:

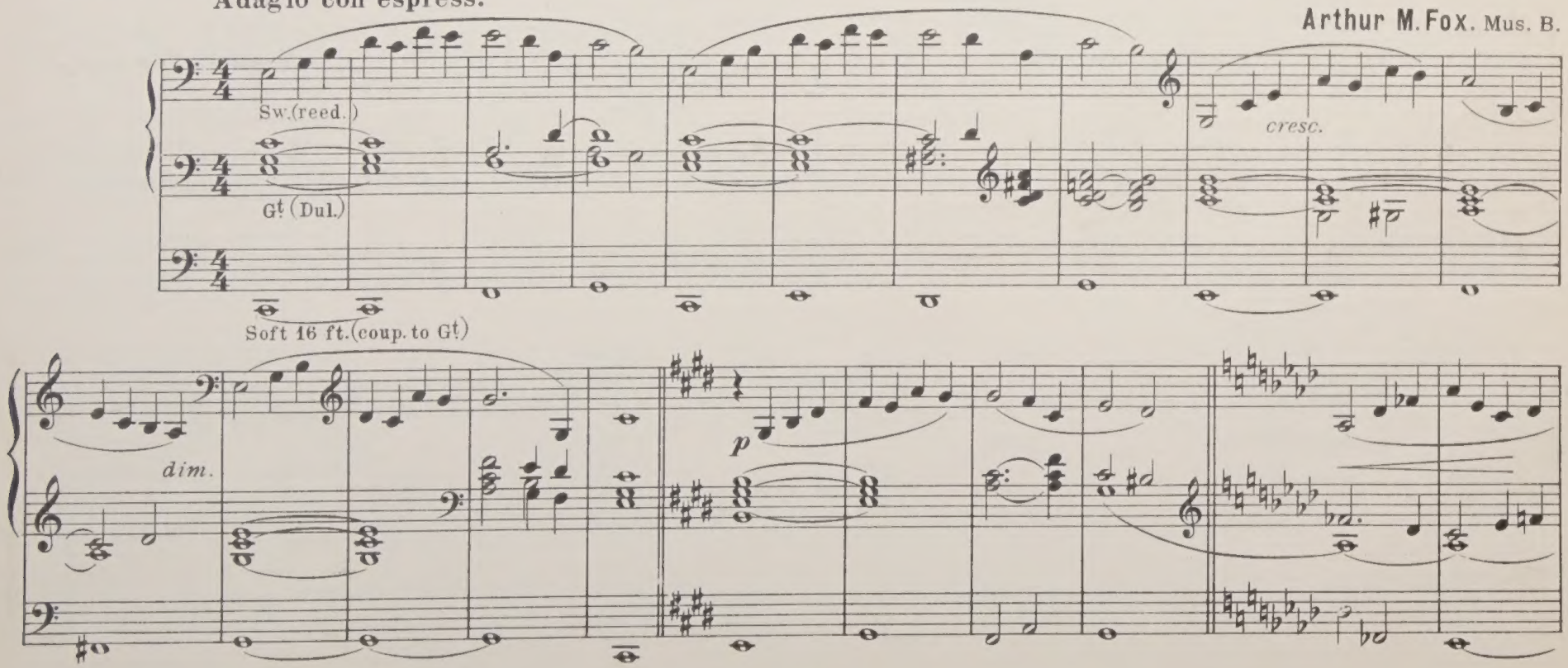
His voice was merrier than the merry organ,
On massë days that in the churches gon.

And while that organs maden melodie
To God alone thus in her heart sang she.

The Composer was born in 1863. From 1882 until 1886 he held the appointment of Organist at Christ Church, Teddington. He graduated Mus. B., London, 1893.

Adagio con espress.

Arthur M. Fox. Mus. B.



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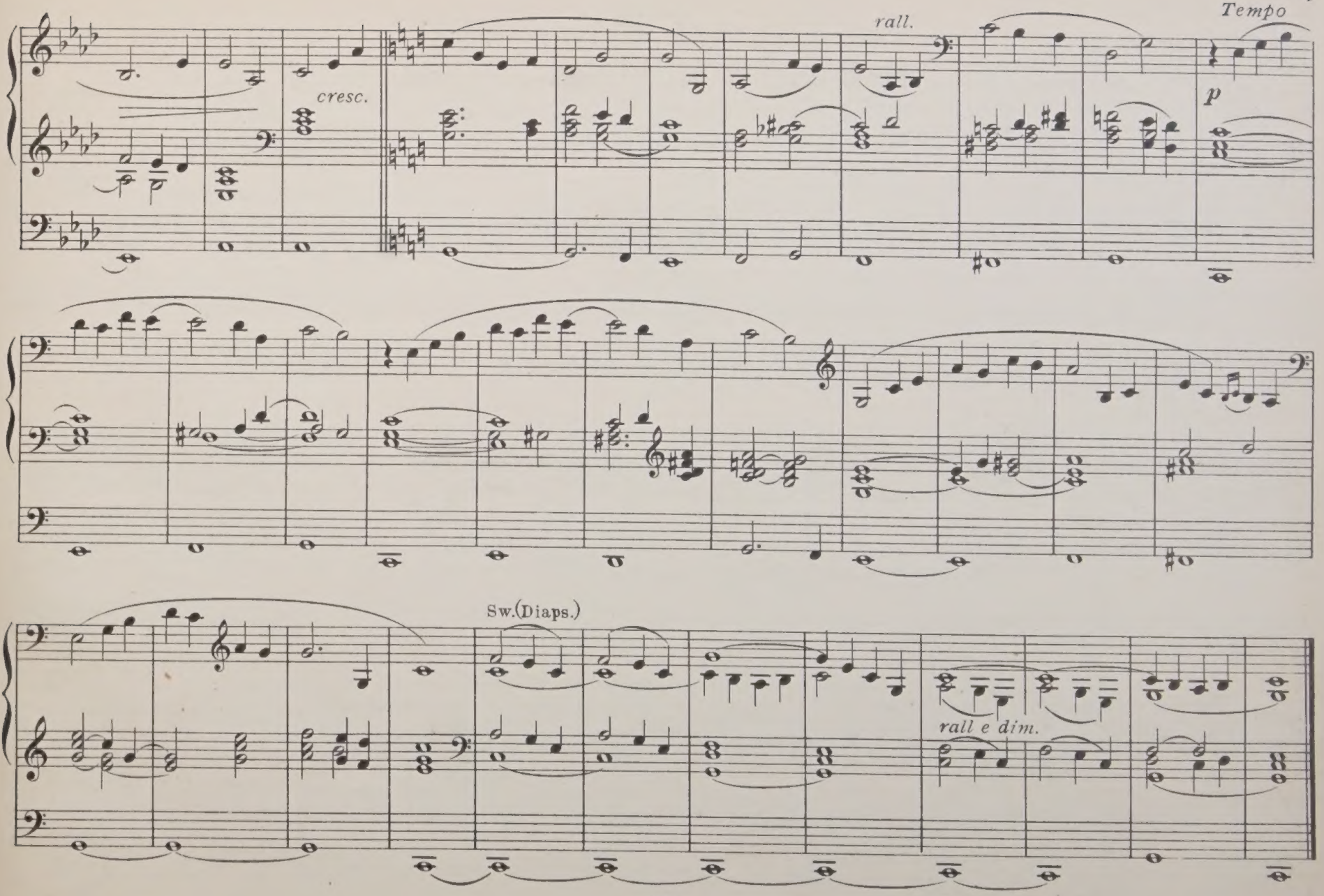

cresc.
rall.
Tempo
p
Sw.(Diaps.)
rall e dim.

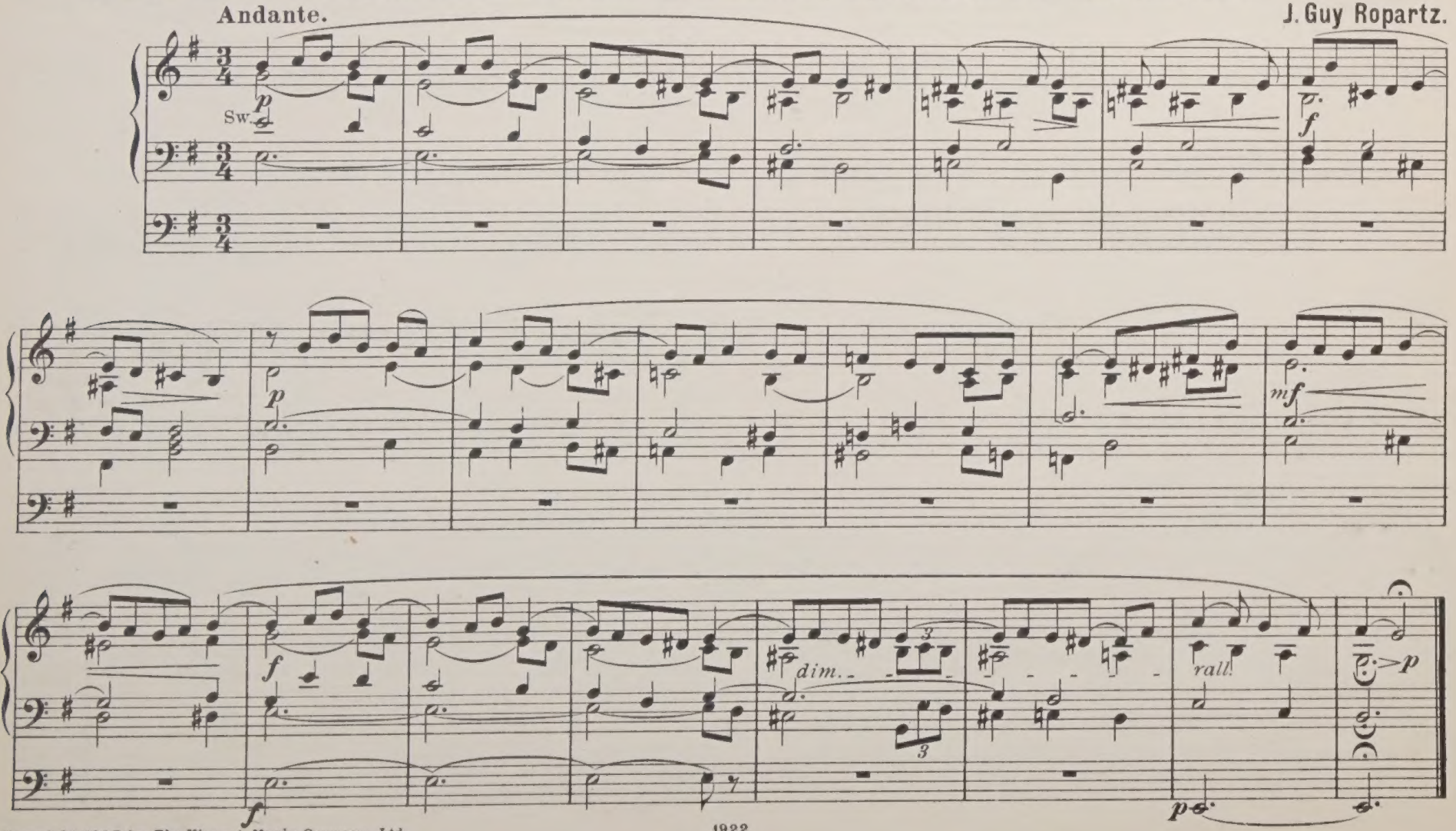
Sw: St Diap. 8 ft. Gamba & Voix Céleste.
Ped: 16 & 8 ft.

No 3.

Verset en Mi mineur.

A Verset is a description of organ piece almost exclusively French. It bears a threefold meaning. Primarily a stanza, or little verse—such as a Bible verse—it also describes music in which the parts are soli or single. In its third sense it is an antiphon, as is seen in Milton's "Remonstrant's Defence" where the writer speaks of the lay-brethren bearing "an equal part with the priest in many places, and having their cues and versets as well as he." This chaste and expressive little movement is the work of Mons. J. Guy Ropartz, Director of the Nancy Conservatoire.

Andante. **J. Guy Ropartz.**



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Sw. Diaps. & Oboe.
Gt 8 & 4 ft. Diaps. (Sw. coupled)
Ch. Clarinet.
Ped. 16 & 8 ft.

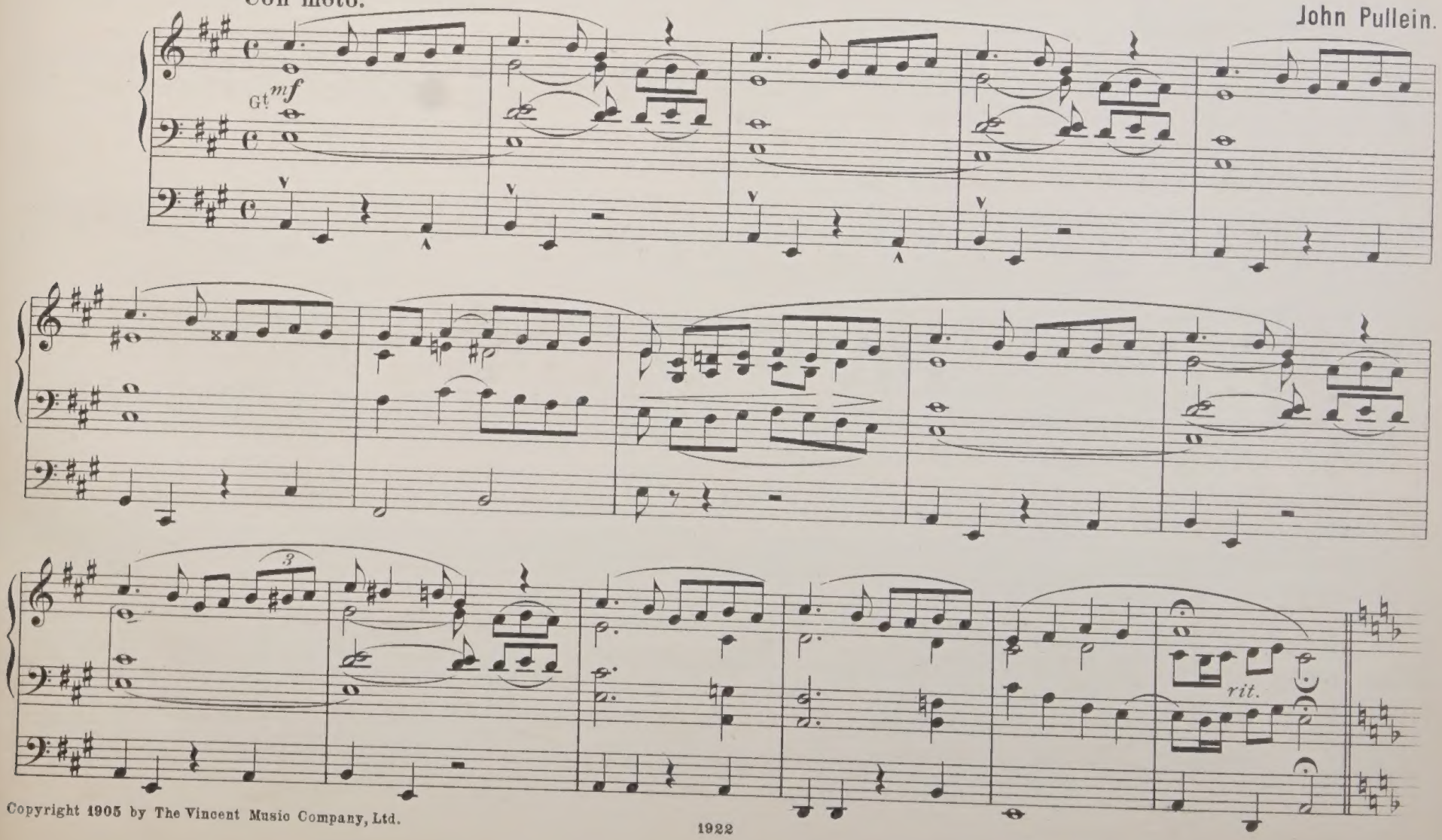
No 4.

Prelude.

A Prelude might appear an equivocal title for a piece complete in itself, and standing alone. The form has however become a well-recognised one. Among its characteristics are novelty, clearness, brevity—together with an absence of any regular development. All these conditions are present in the following movement. Mr Pullein was born at Lincoln 1878. He holds the organistship of St Peters, Harrogate, and is a Fellow of the Royal College of Organists.

Con moto.

John Pullein.



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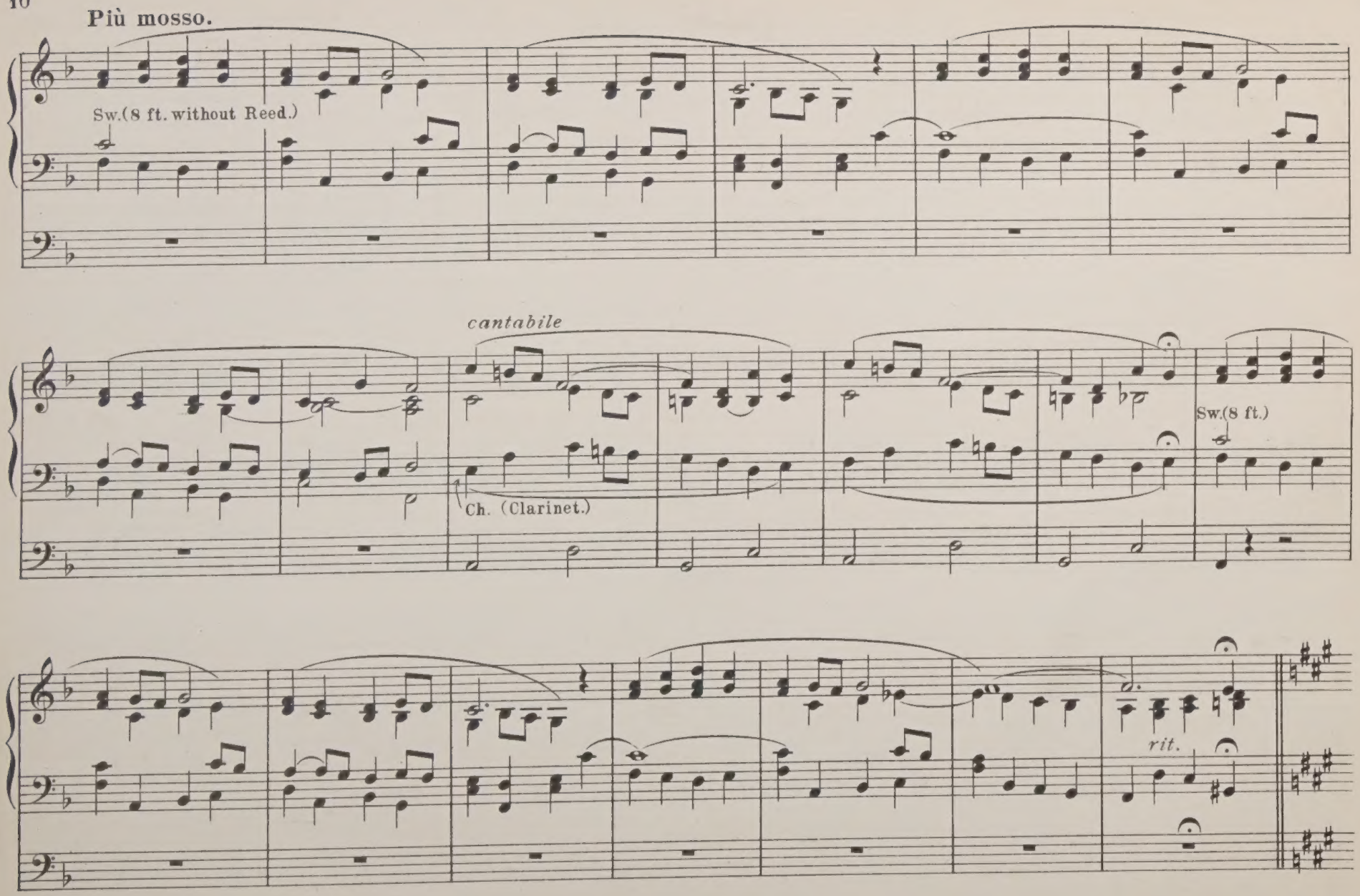
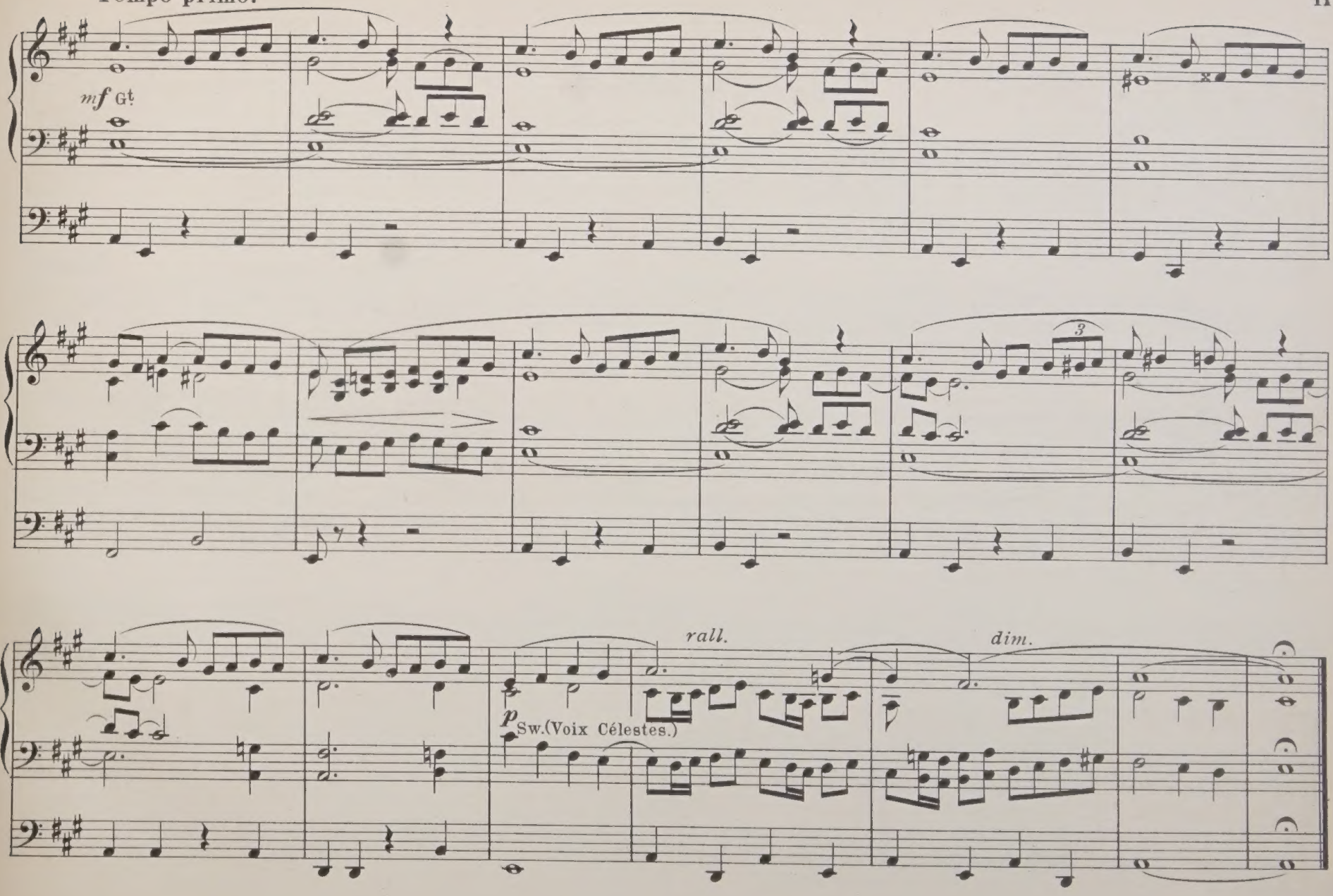

Più mosso.
Sw.(8 ft. without Reed.)
cantabile
Ch. (Clarinet.)
Sw.(8 ft.)
rit.

Tempo primo.



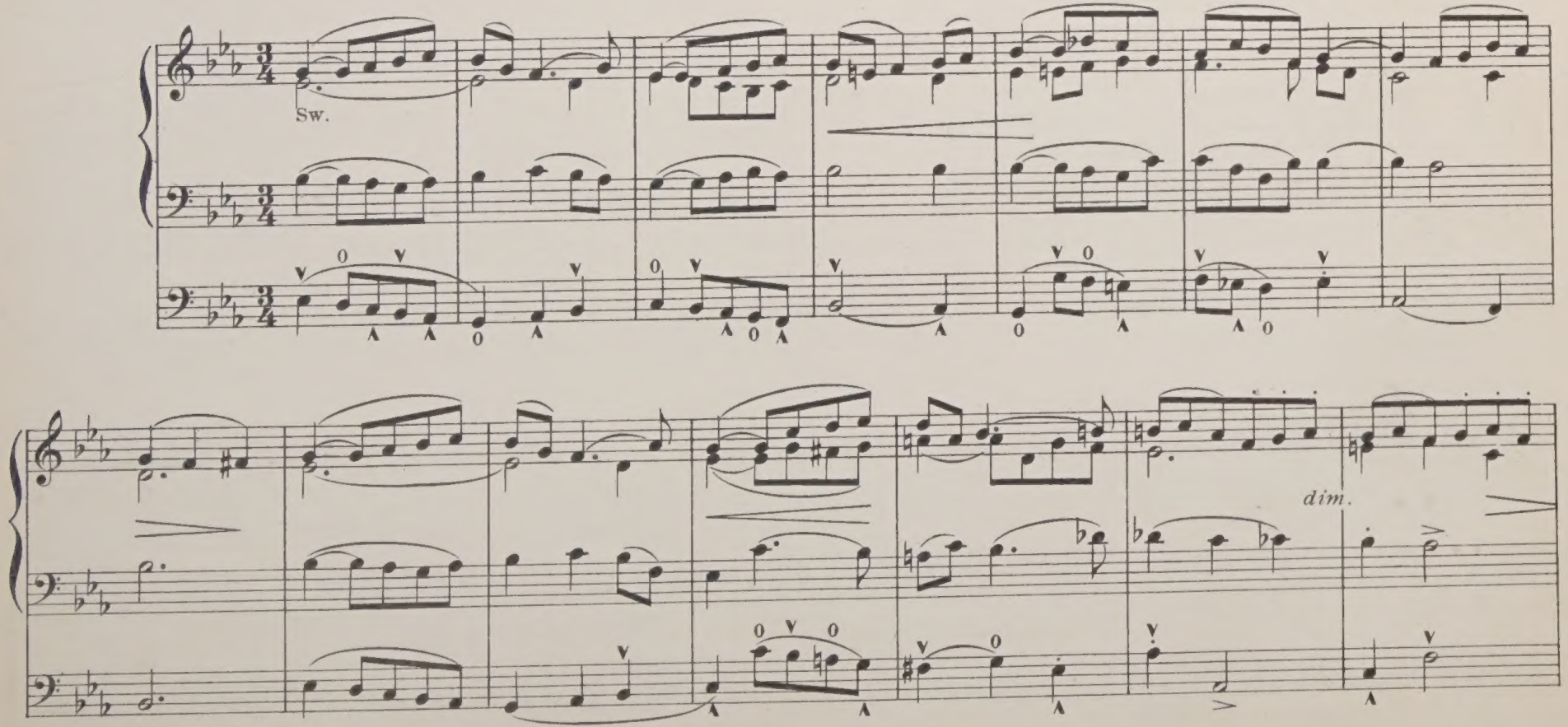
No 5.

Andante.

Swell. to Principal.
Great. Dulciana & St Diap. (Sw. coupled)
Choir. Flutes 8 & ft
Ped. 16 & 8 ft (Coupd to Gt)

The organ Andante was glorified by S. S. Wesley and Smart, whose efforts in this direction won so much success that later composers have to look carefully to their steps, in treading a similar path. The freshness of the present movement will commend it to the hearer as a worthy specimen of the school indicated. Dr Lyon was born at Manchester in 1872. He is now resident at Wallasey, Chesire.

James Lyon. Mus. Doc. Oxon.



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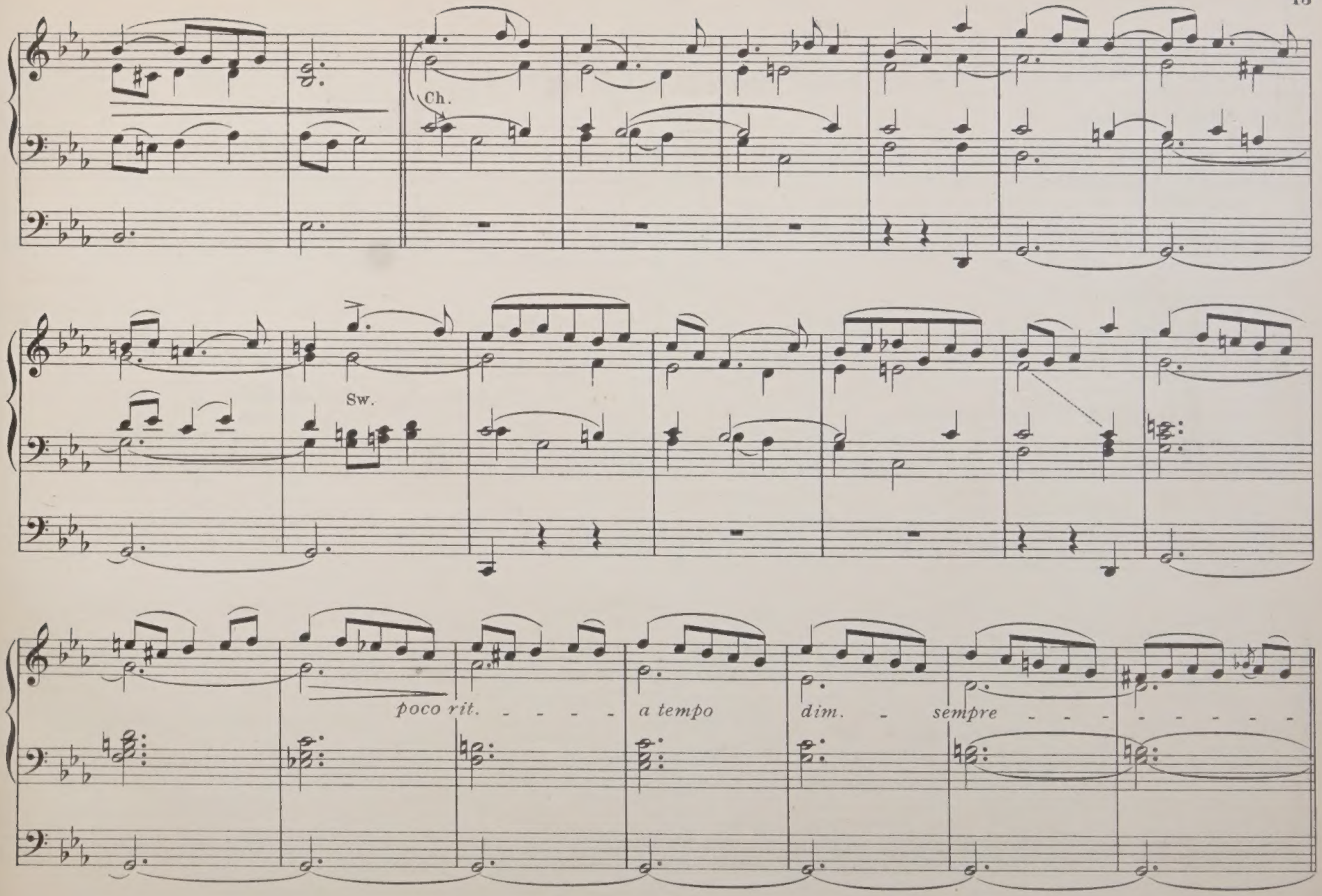
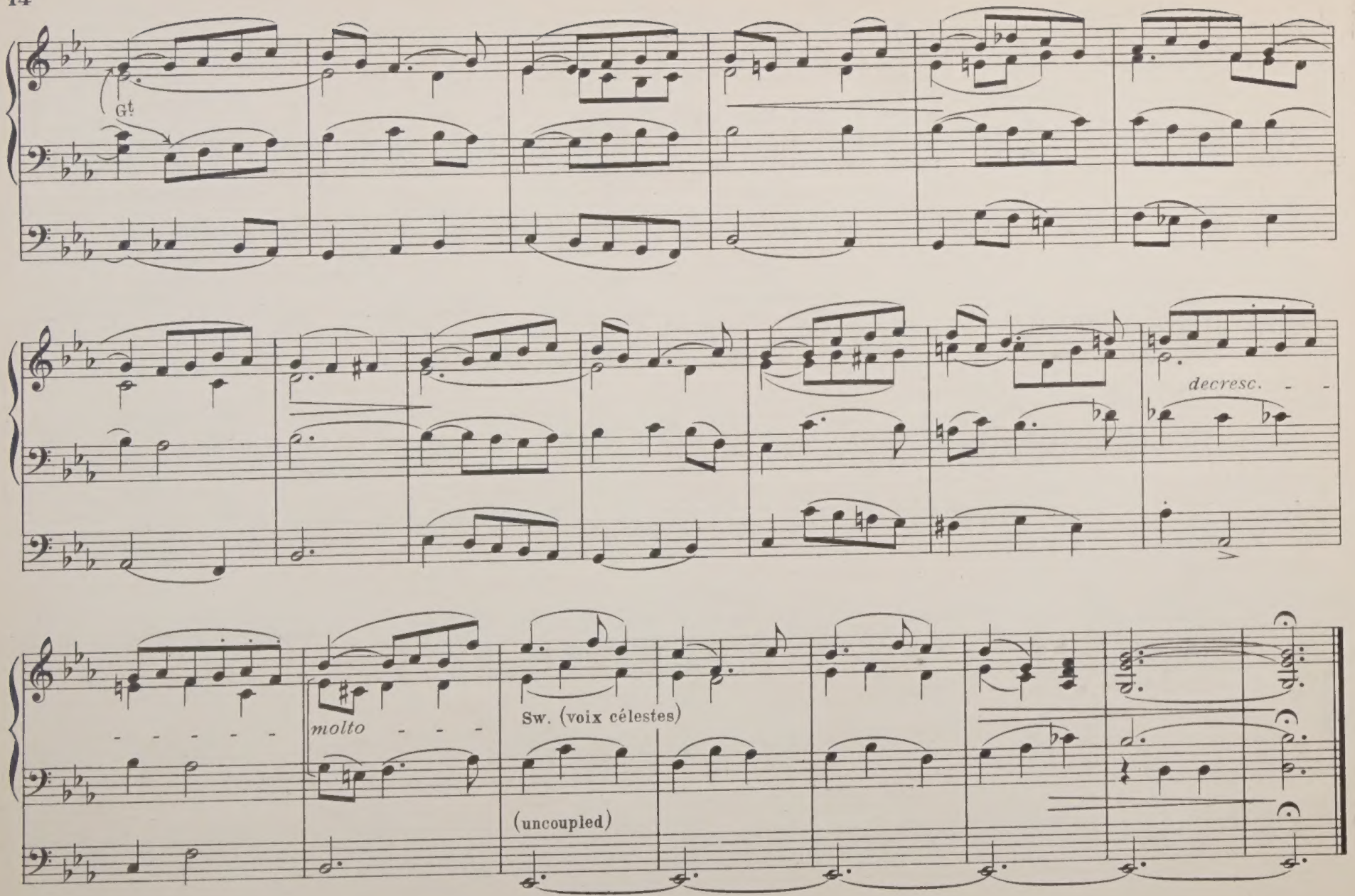

Ch.
Sw.
poco rit.
a tempo
dim.
sempre


G!
decresc.
molto
Sw. (voix célestes)
(uncoupled)

Sw. 8 & 4 ft
Gt Diapasons (Sw. coupled)
Ch. Soft 8 & 4 ft
Ped. 16 & 8 ft

No 6.

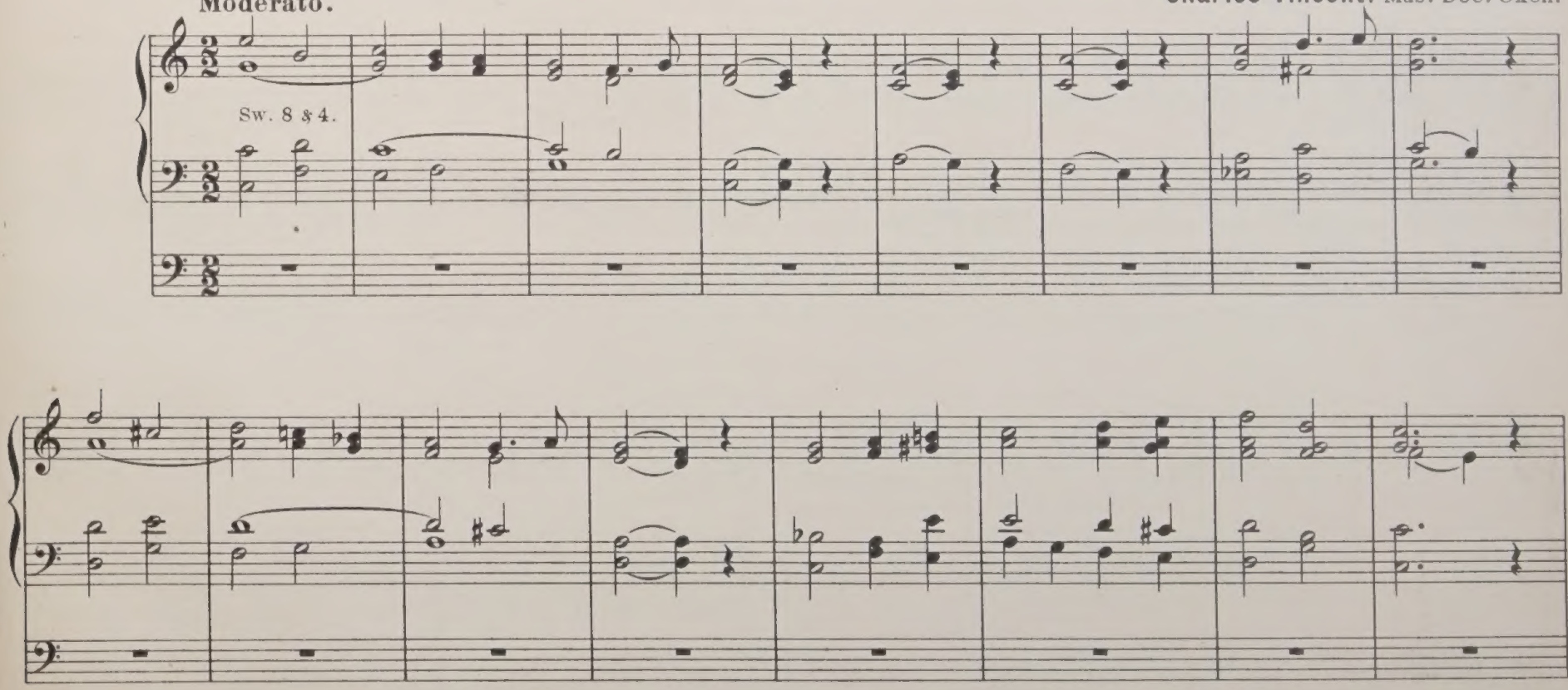
Petit Chœur Triomphal

en Ut.

A title goes for much; and it was therefore a wise choice of Dr Vincent's to express the nature of his piece in French, for Chœur has derived from custom a meaning which if translated as Chorus is scarcely properly conveyed. The fine broad volume of sound so simply obtained, reminds one forcibly of the choral effects often suitably enough transferred from pages of oratorio to the organist's portfolio; the following piece has the additional merit of being written at first hand for the King of instruments. The composer was born at Houghton-le-Spring (Durham) in 1852. He studied at Leipsic in 1875/76, graduated Mus. Doc. Oxon. 1885, and his compositions are widely known and appreciated.

Moderato.

Charles Vincent. Mus. Doc. Oxon.



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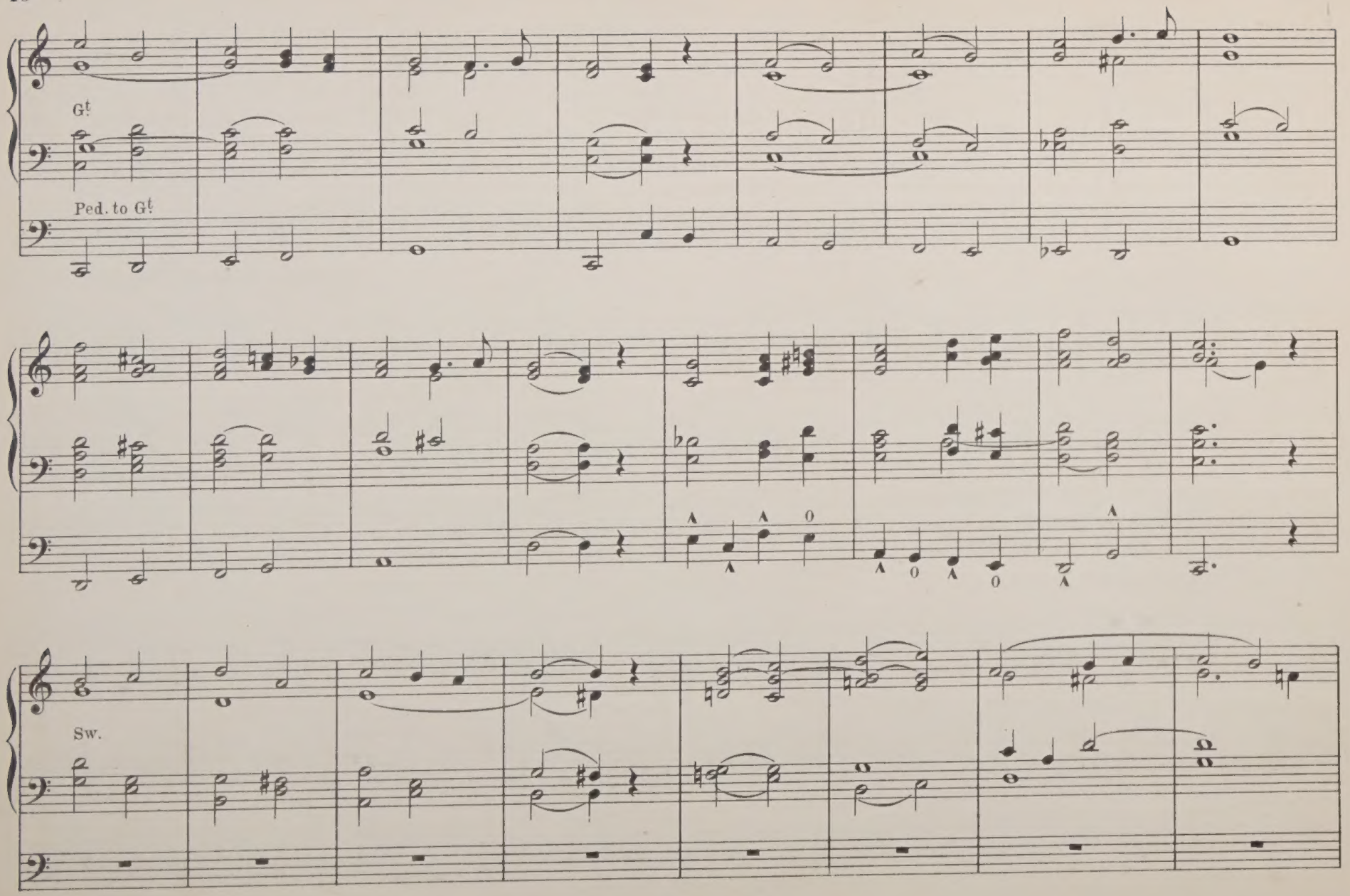
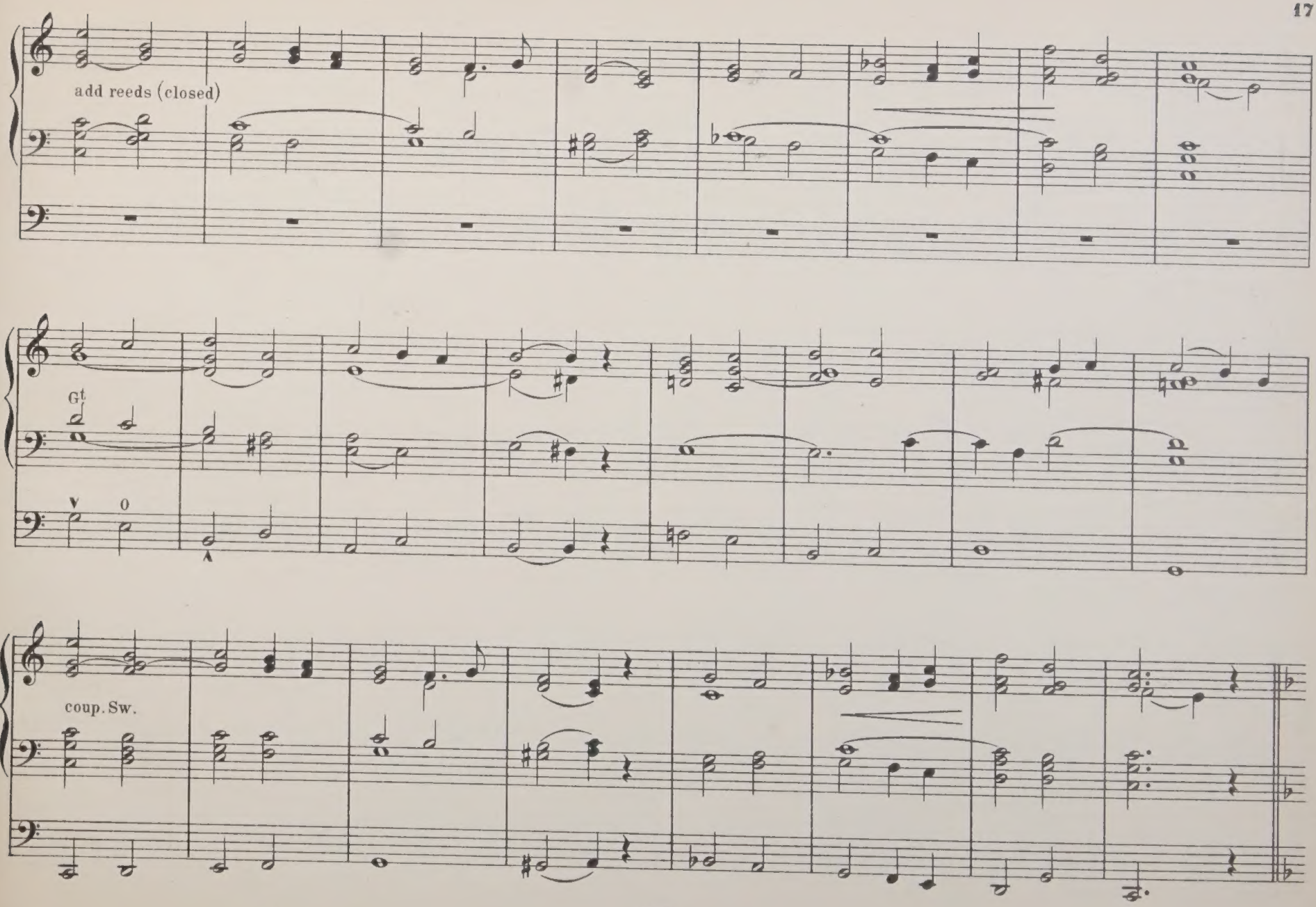
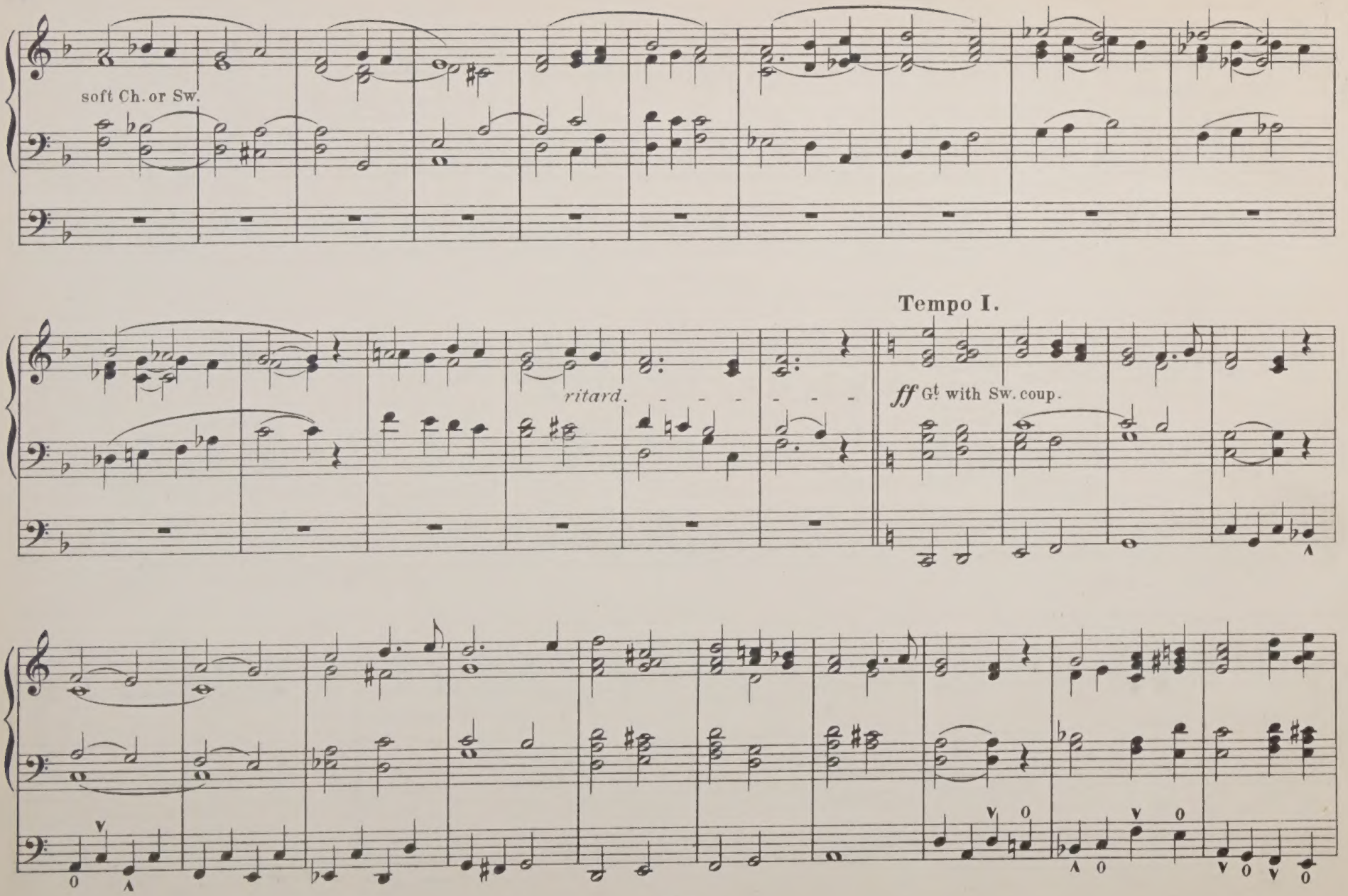
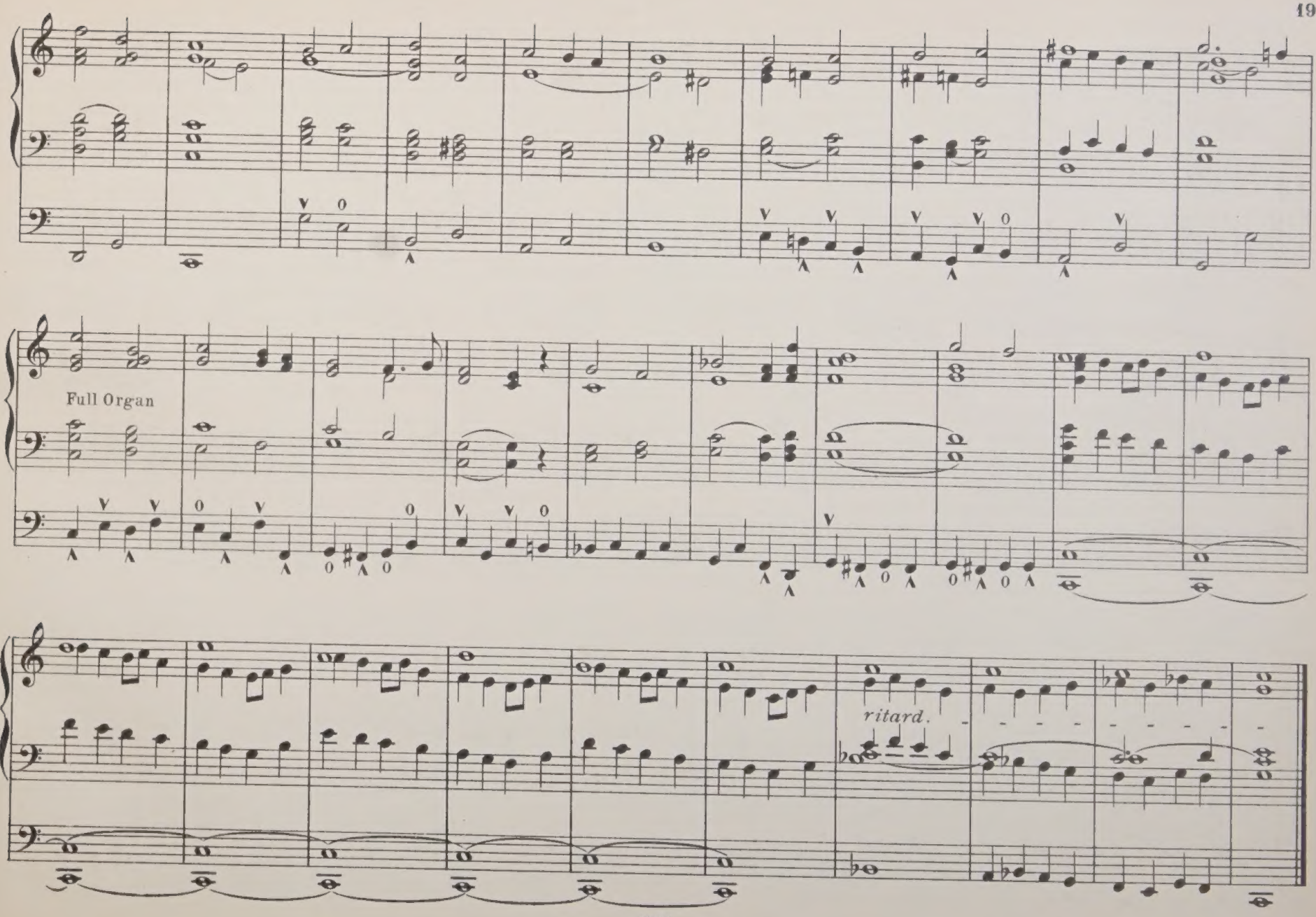

G!
Ped. to G!
Sw.


add reeds (closed)
Gt.
coup. Sw.


soft Ch. or Sw.
ritard.
Tempo I.
ff Gt with Sw. coup.


Full Organ
ritard.

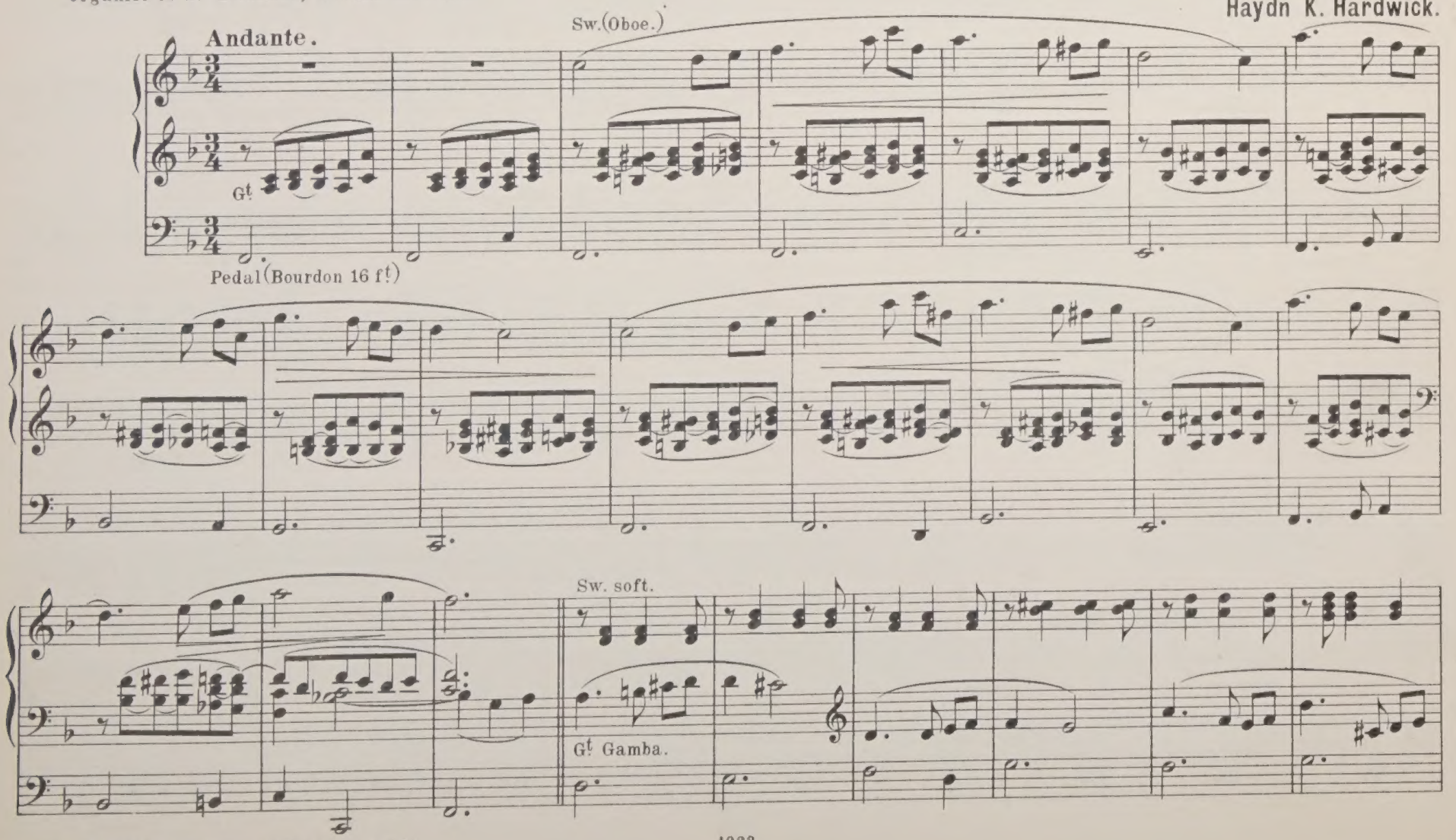
Sw. Oboe.
Gt St Diap.(or Dulciana)
Ped. 16 ft

No 7.

Romance.

A "Romance" designed for an instrument is somewhat more than a mere song, though it should preserve the vocal quality to some extent. Mr. Hardwick's "Romance" is a regularly contrived movement offering many opportunities for expressive treatment in the matter of registration. Its supreme merit will be found in its abundant melody — which fully justifies its title. The composer — a nephew of Dr Haydn Keeton of Peterborough, with whom he studied, is Organist of St Leonard's, Newark-on-Trent.

Haydn K. Hardwick.



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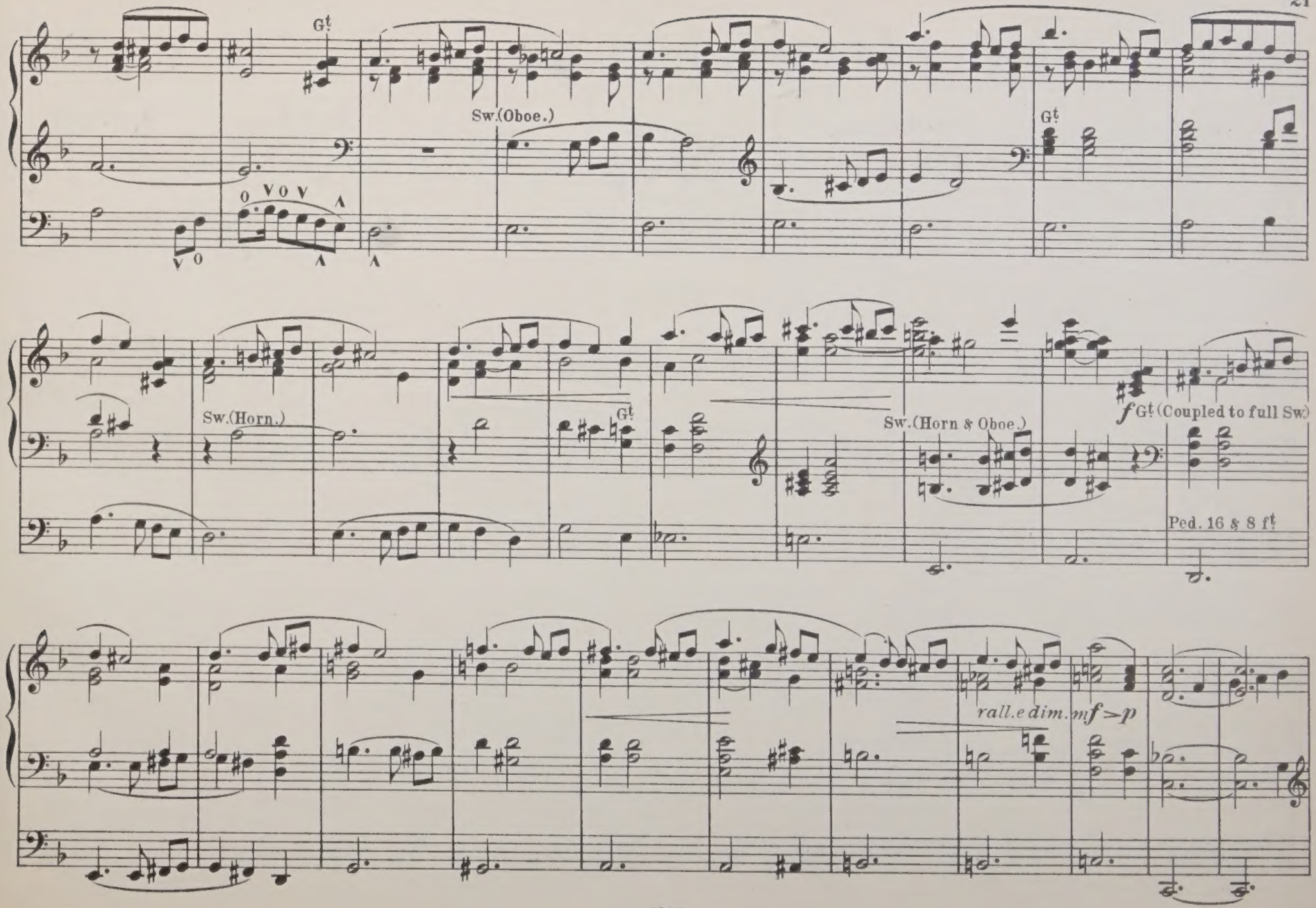
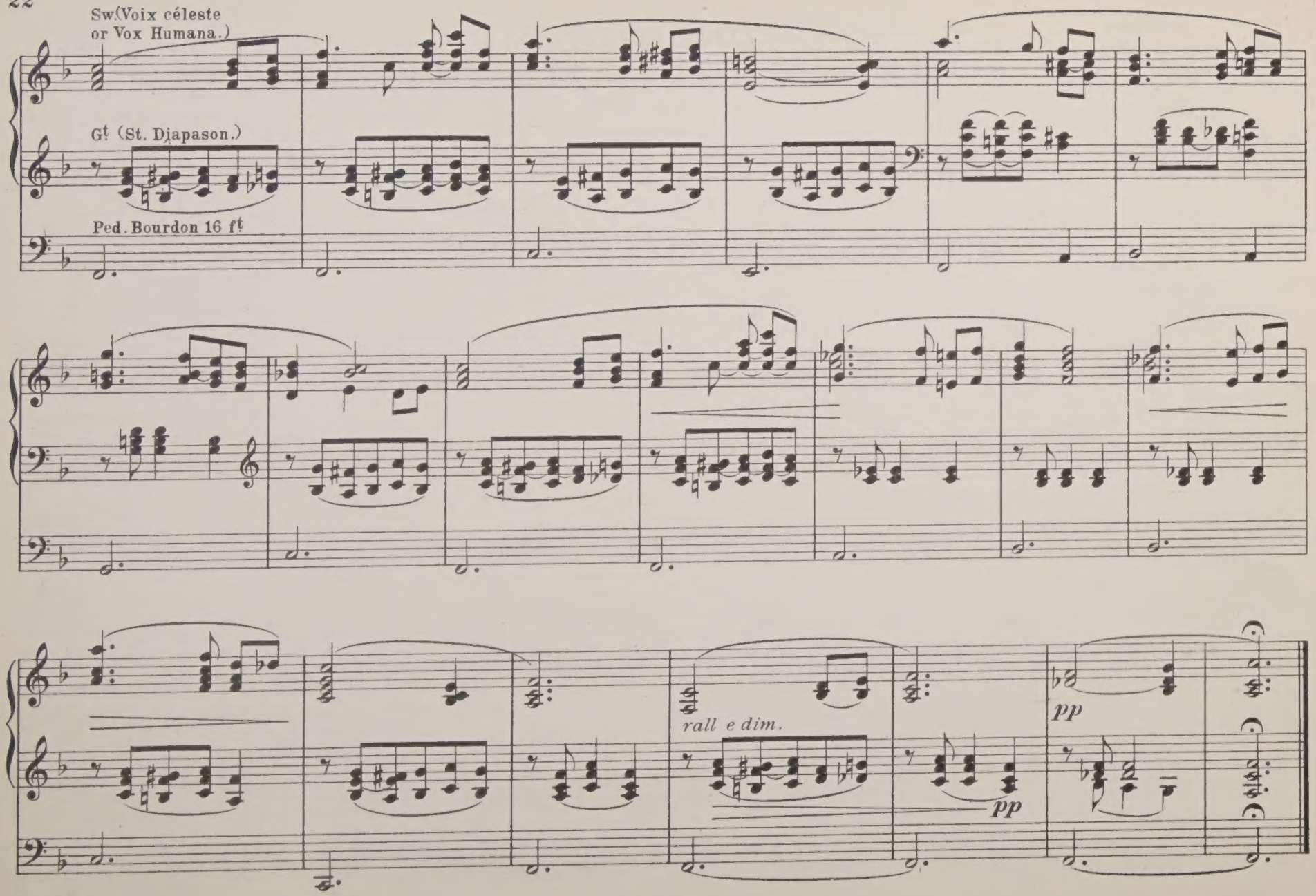

Gt.
Sw.(Oboe.)
Gt.
Sw.(Horn.)
Gt.
Sw.(Horn & Oboe.)
f Gt.(Coupled to full Sw.)
Ped. 16 & 8 ft.
rall.e dim. mf > p


Sw.(Voix céleste
or Vox Humana.)
Gt (St. Diapason.)
Ped. Bourdon 16 ft
rall e dim.
pp
pp

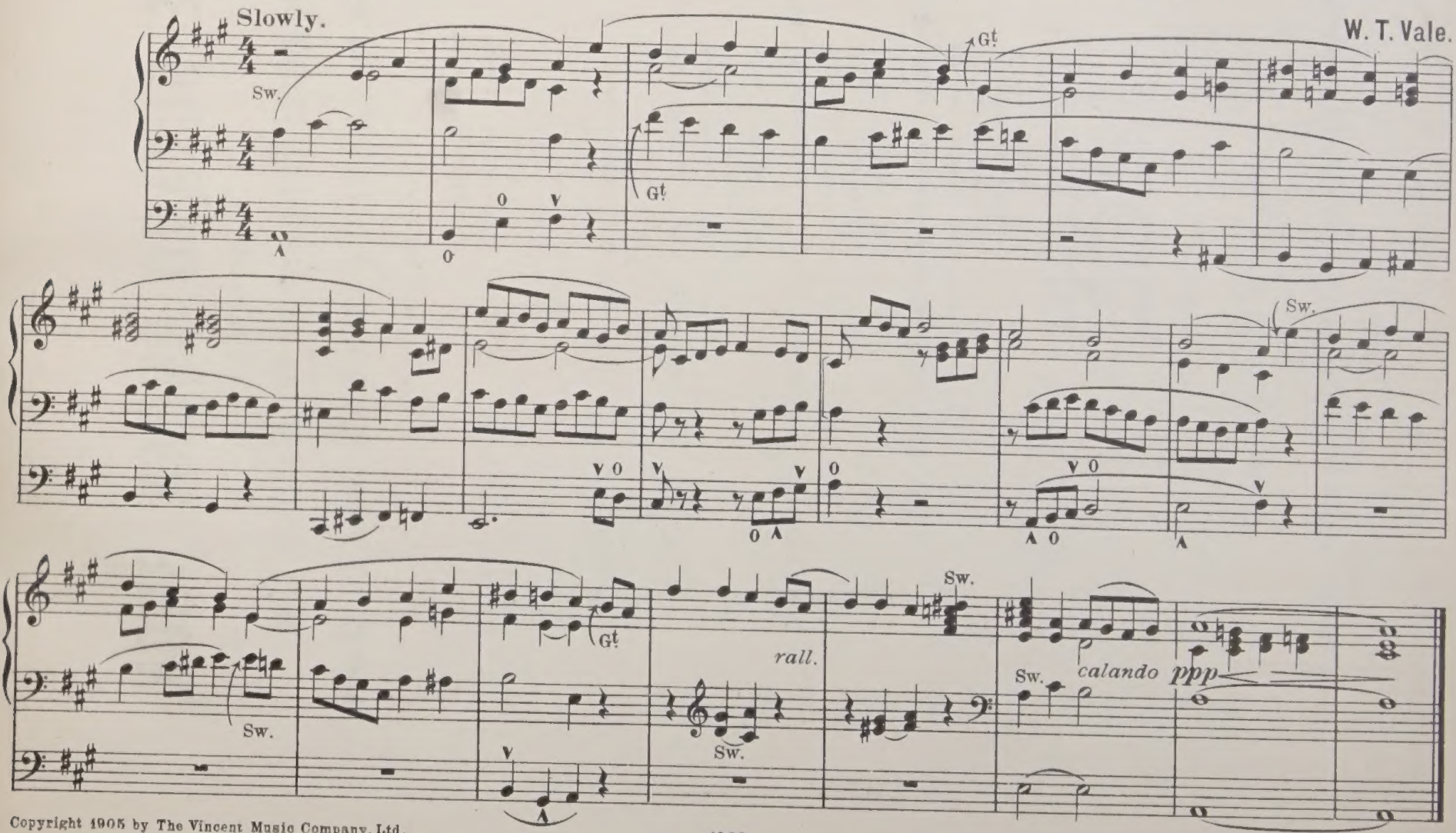
Sw. Oboe.
Gt. St. Diap. (Sw. coupled)
Ped. 16 ft. coup. to Sw.

No. 8.

Communion.

(Soft Voluntary before Communion.)

A "Communion" to be of practical utility must be short. Yet even in such circumscribed opportunity — brief snatches of excellent music may be discoursed — as Mr. Vale's choice number successfully shows. The scoring throughout should be delicate. The composer is Organist and Choirmaster of St. Paul's Church, Eastbourne.



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3.	Andante in G major	J. E. Campbell
4.	Minuet and Musette	Harvey Grace
5.	Evensong	F. N. Baxter
6.	Andante in G major (No. 2) ...	D. H. S. Ware
7.	Moderato in B	G. P. Allen

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9. Pastorale in A
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20. Andante in B flat
21. Moderato
22. Andante in A minor

To be continued.

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№72

Ecclesiæ Organum.

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Recit. } Fonds et anches.
G. O. }
Positif 8 & 4.
Ped. 16 & 8.

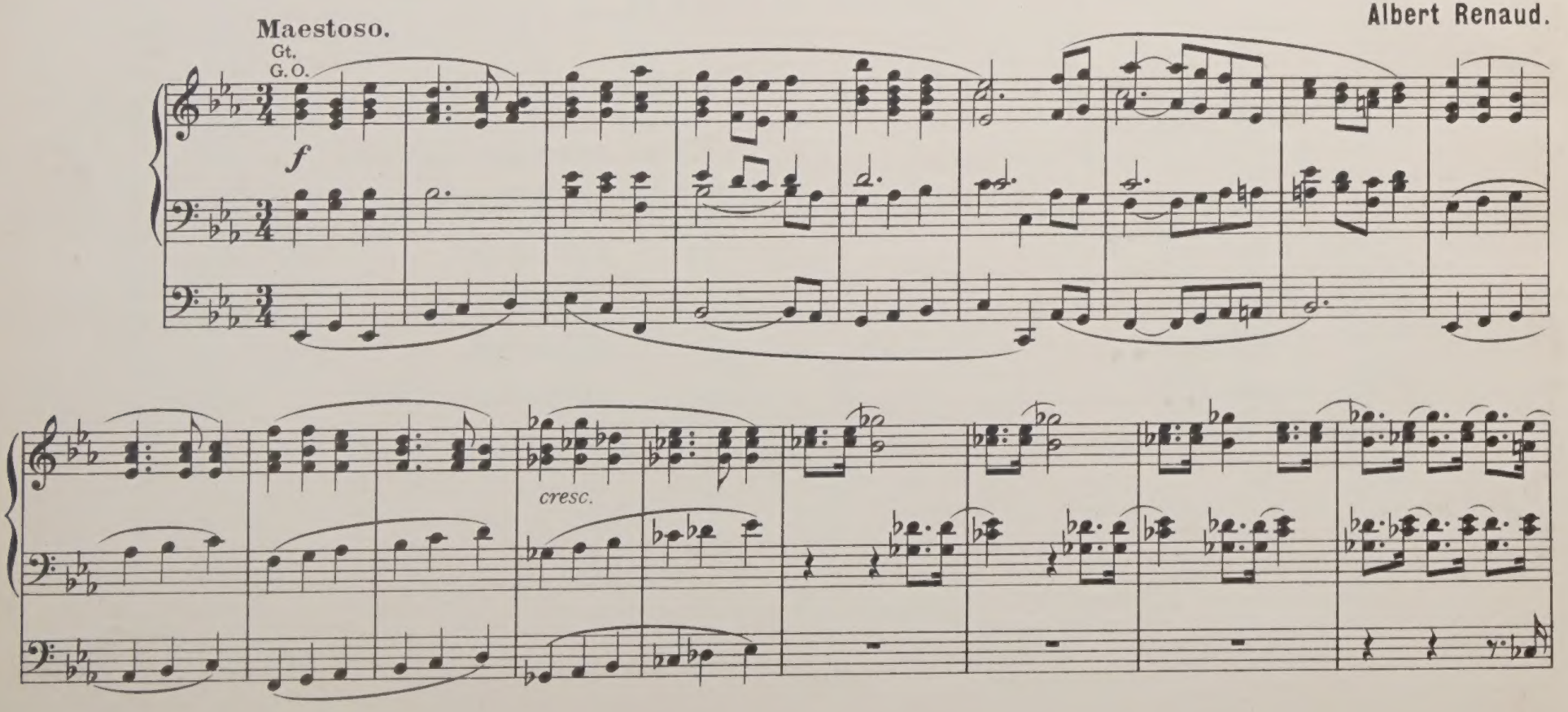
Sw. Full.
Gt Full to 15th (Sw. coupled.)
Ch. 8 & 4 ft.
Ped. 16 & 8 ft. (Gt coupled.)

No 9.

Grand Chœur.

Grand Chœur may stand for either "full organ" or "large Postlude." It is – of course – here employed in its latter sense, though the full organ is largely used in the first part of the piece. The opening is almost Handelian, but in its progress, the movement employs harmonic colour, and rhythmic methods which stamp it as undeniably French. The quieter mood of the second part serves to emphasize the brilliance of the repeat. Monsieur Albert Renaud holds the important office of Organiste du Grand Orgue de Saint Germain. He also acts as musical critic for the Paris journal "La Patrie."

Albert Renaud.



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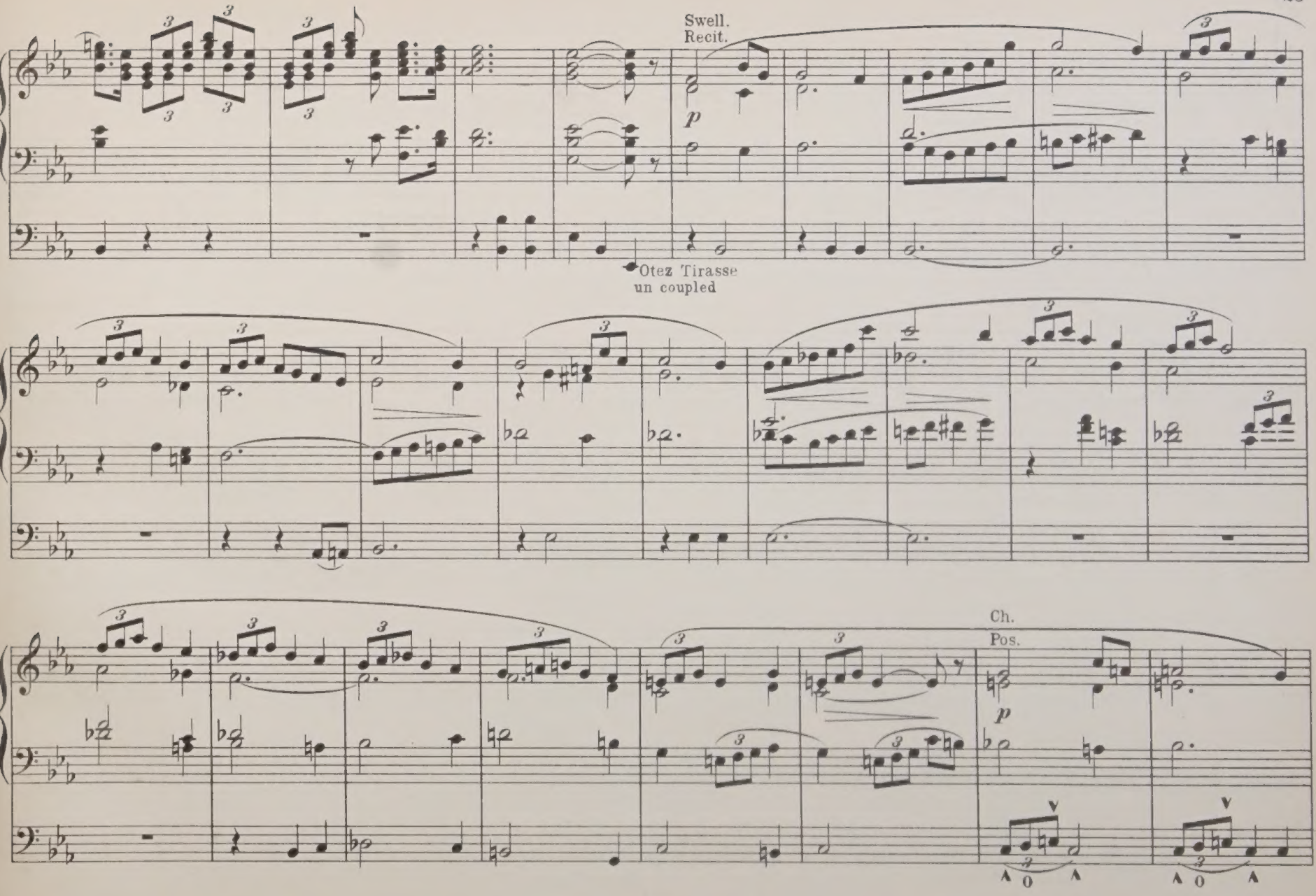
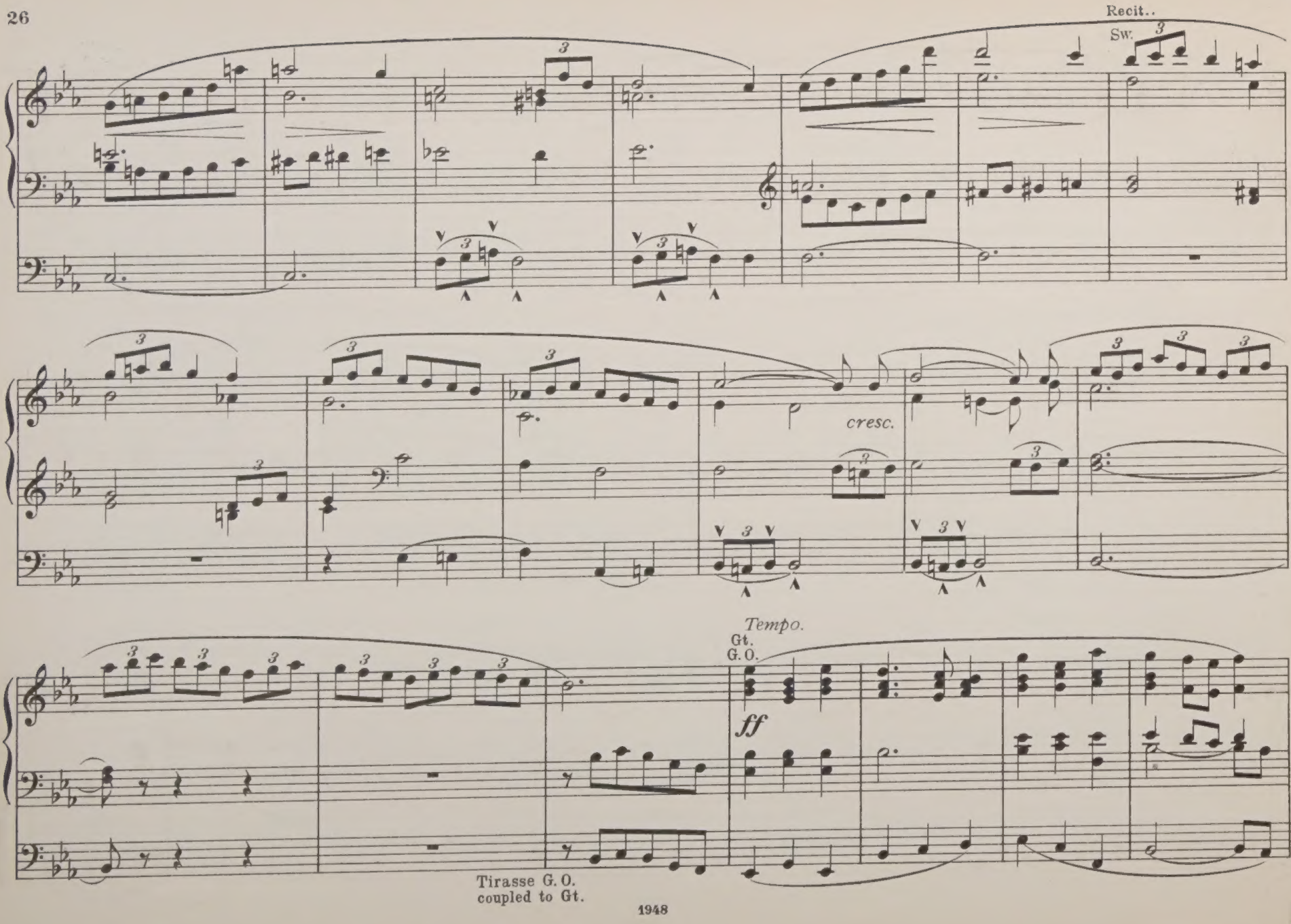
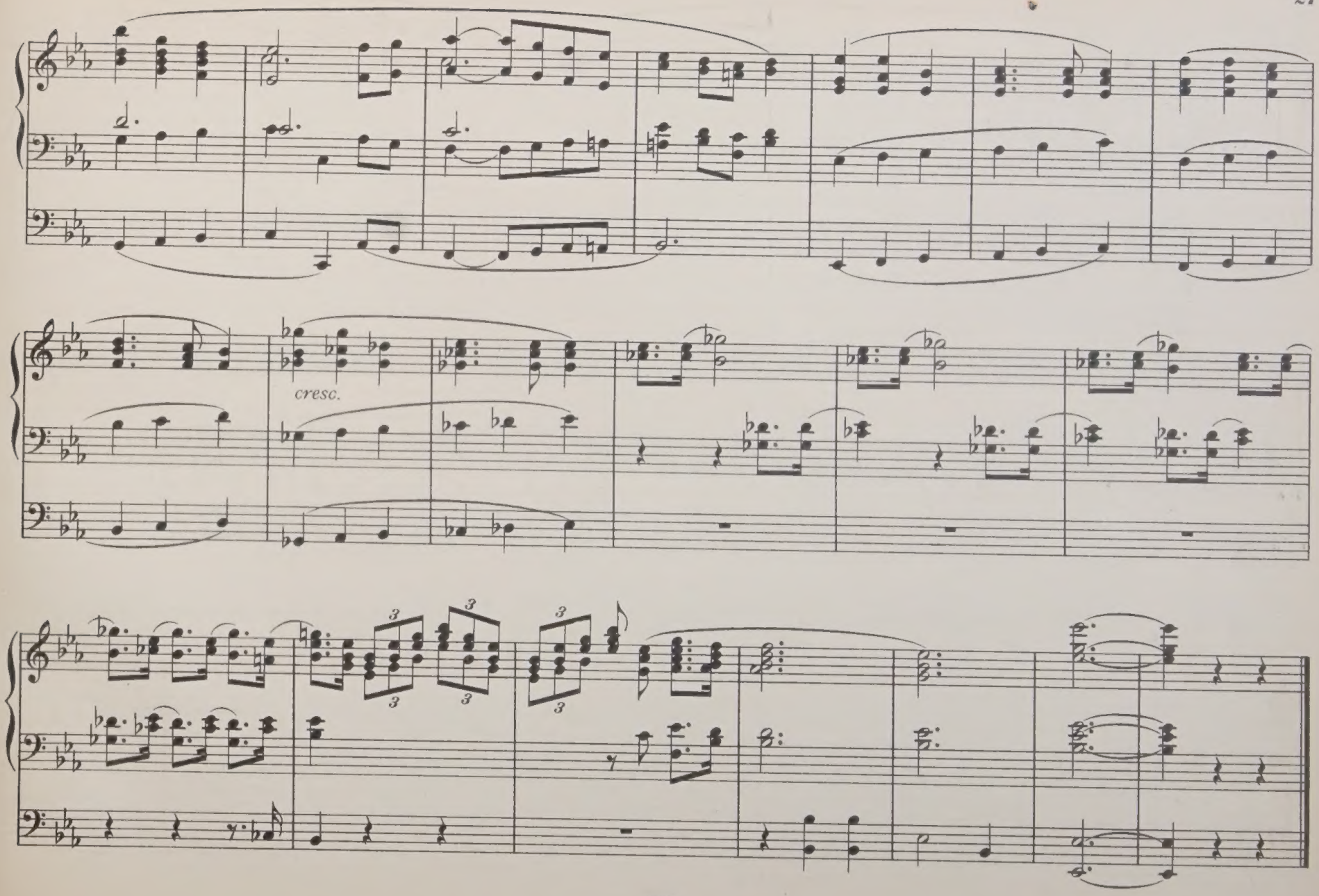

Swell.
Recit.
p
Otez Tirasse
un coupled
Ch.
Pos.
p


Recit..
Sw.
cresc.
Tempo.
Gt.
G. O.
ff
Tirasse G. O.
coupled to Gt.


cresc.

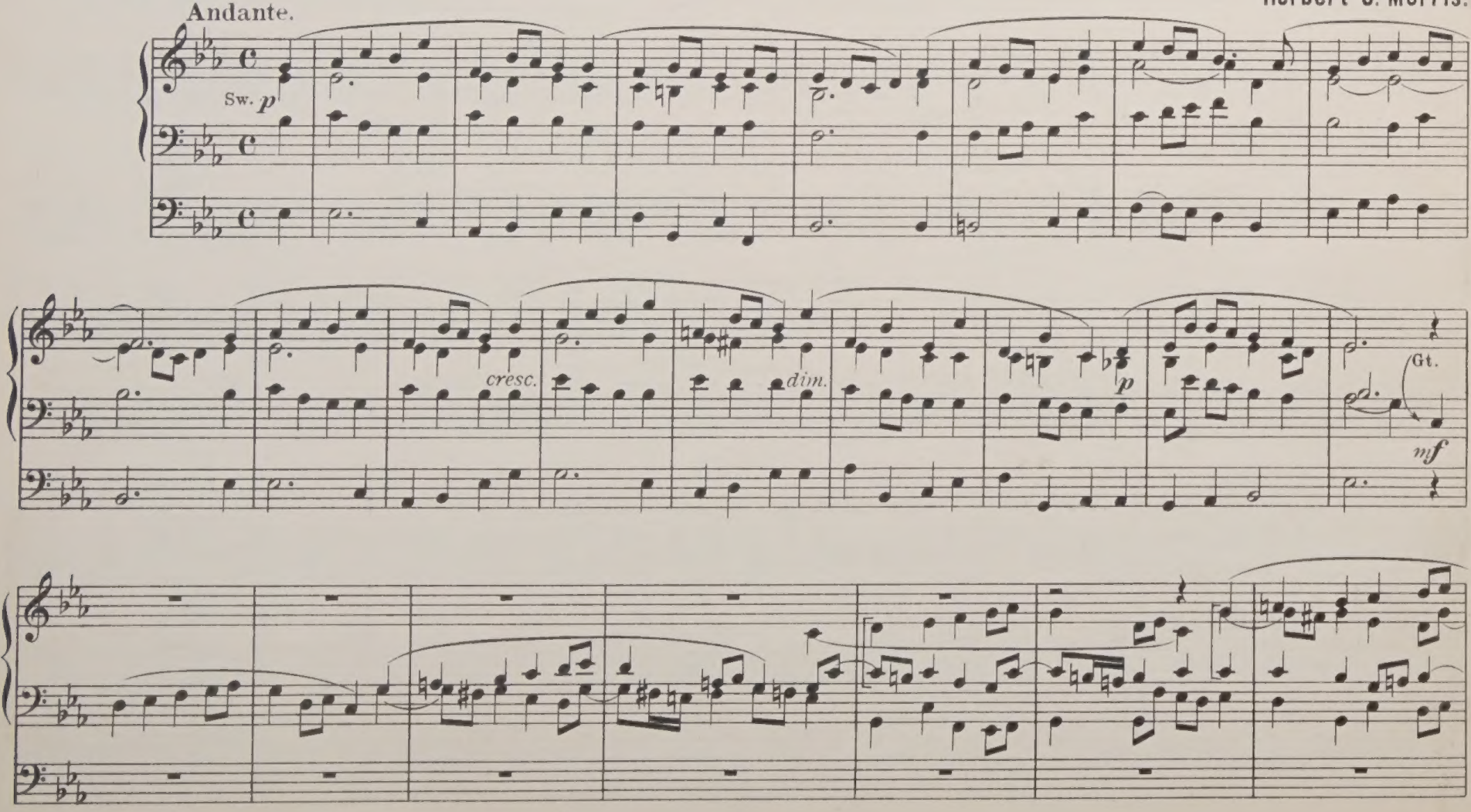
Sw. 8 & 4 ft. *p*
G! 8 ft. (Sw. coupled.)
Ch. 8 ft. *p*
Ped. 16 ft. (coup. to Sw.)

No 10.

Andante Religioso.

The word *religious* is of disputed origin. Cicero derived it from *relego*–to read again. In its musical application, which is practically confined to Organ music, its meaning is clear. *Andante religioso* may be rendered as "a devotional movement in moderate time." The plain chords– solemn and impressive– of the first portion of the movement are suitably relieved by the contrasted fugal imitation which follows. The softer foundation stops may be entirely relied upon. Mr Herbert C. Morris was born at Coventry in 1873. He was educated at Henry VIII Grammar School (Coventry) and at the Royal College of Music, London. After his musical apprenticeship, at the Manchester Cathedral, he was appointed to St. David's Cathedral, Pembrokeshire, where he is organist and master of the choristers.

Herbert C. Morris.



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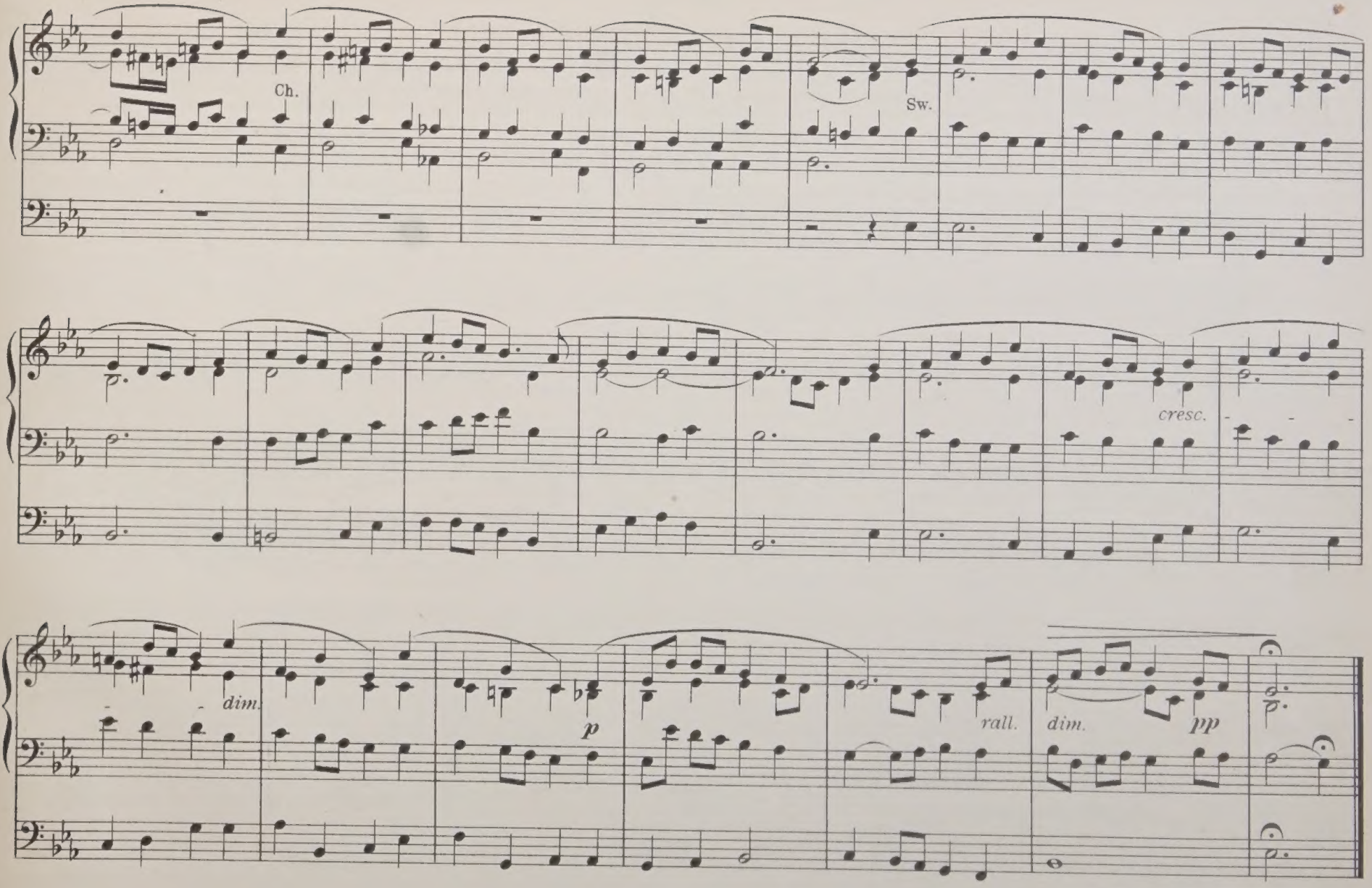

Ch.
Sw.
cresc.
dim.
p
rall.
dim.
pp

Gt Soft Diapason 8 & Flute 4 (Sw: coupled.)
Sw. Oboe.
Ch. Dulciana.
Ped. Soft 16 to Ch.

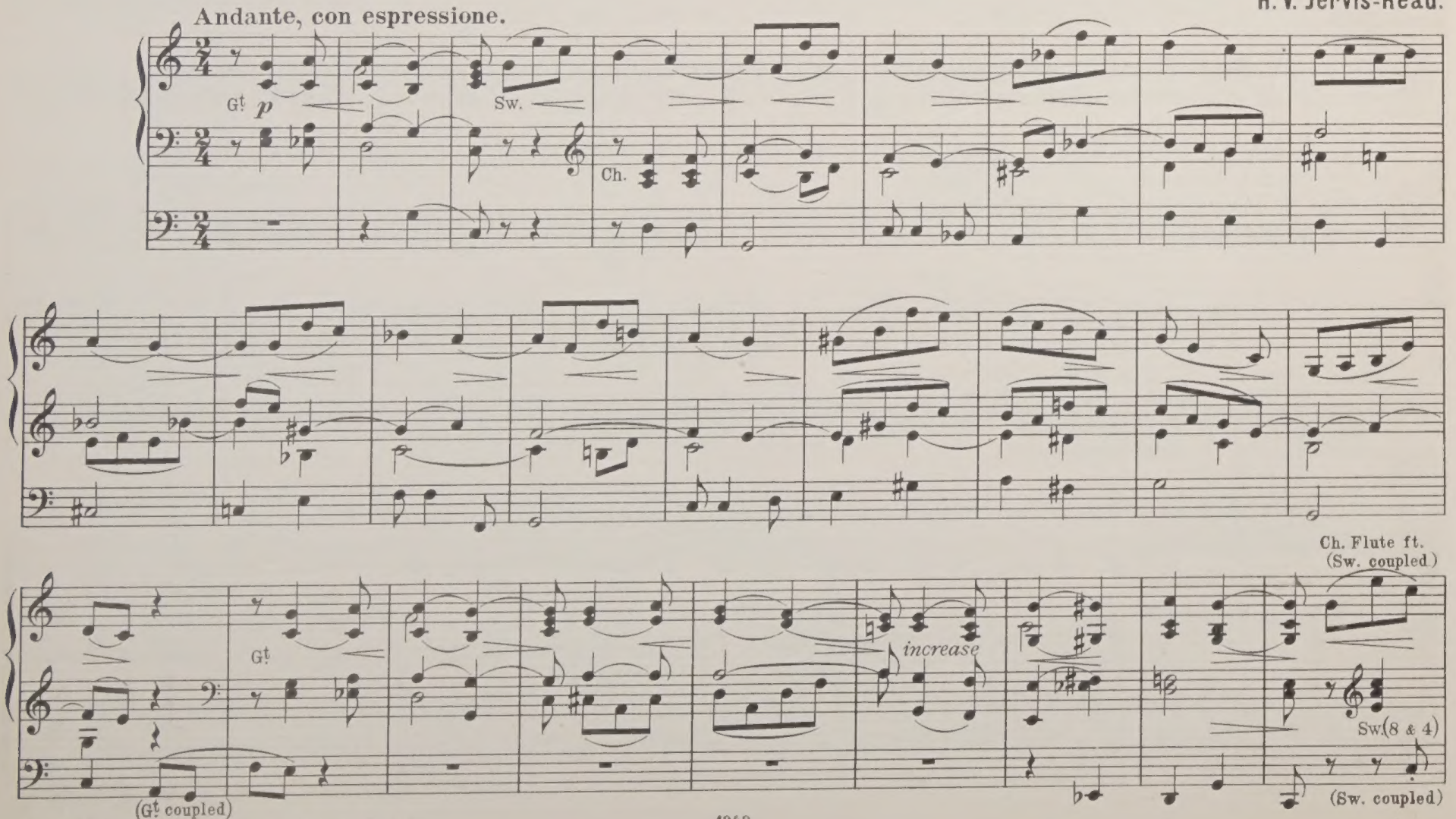
To E. T. Sweeting, Esq. Mus. Doc.

No 11.

Melody in C.

The "Melody in C" will be found admirably adapted to the display of the softer solo stops of an organ. With a quiet accompaniment for the background, any of the expressive reeds, alone or in combination, will serve for the melody proper. Mr Harold Vincent Jervis-Read was born in 1879. He is an Associate of the Royal Academy of Music, and holds the assistant music-mastership at Winchester College.

H. V. Jervis-Read.



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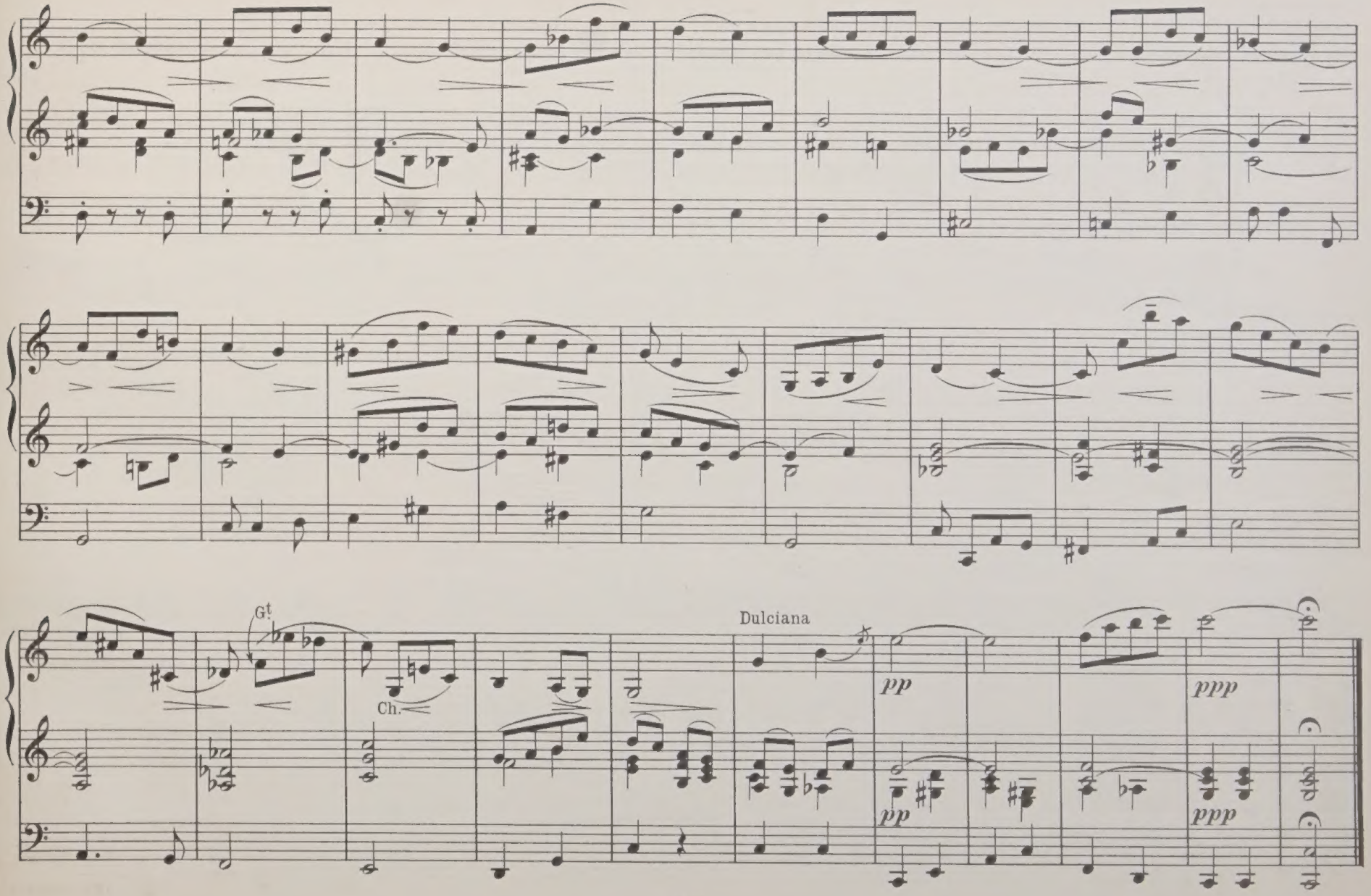


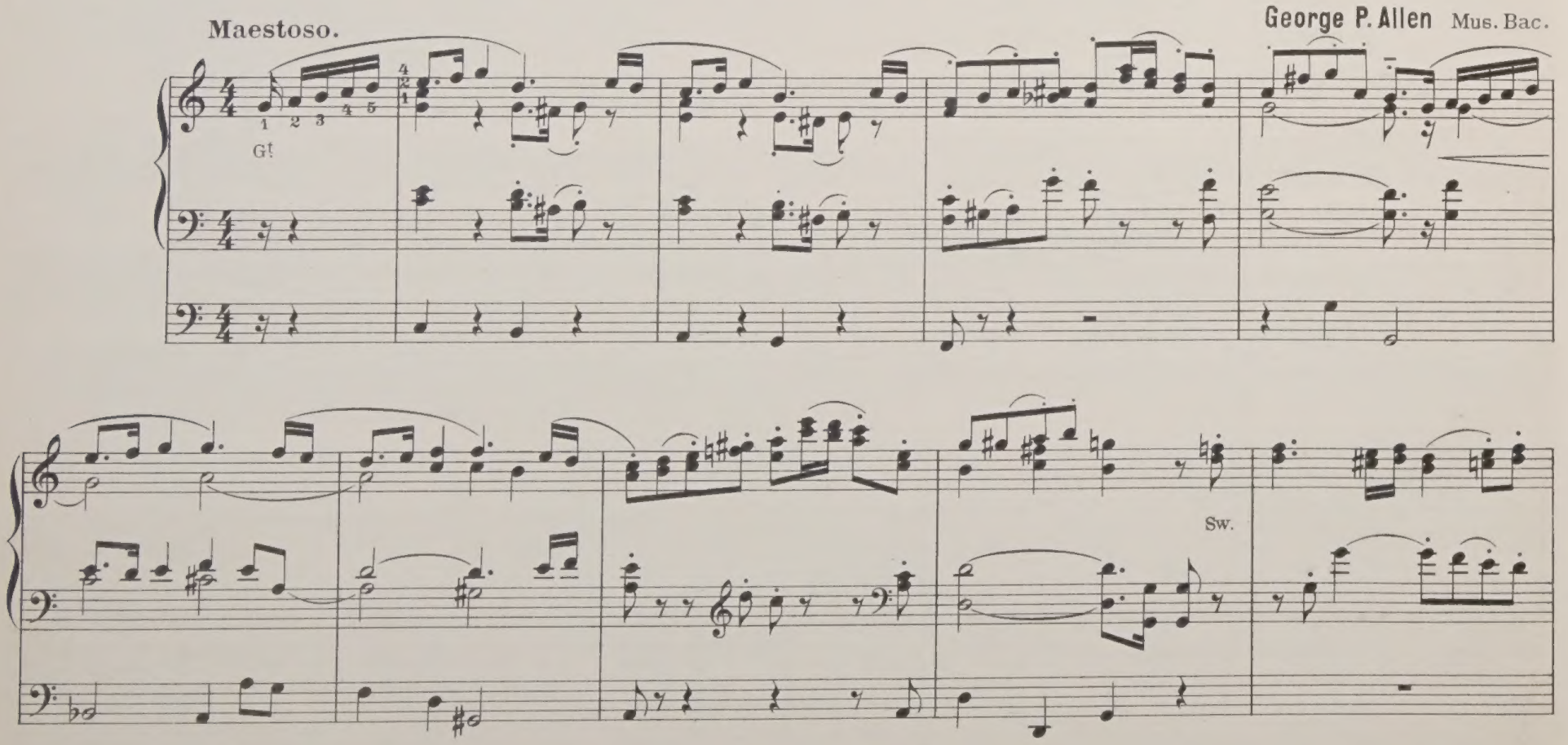
1948

Sw. Full. (closed)
G! Full to Principal. (Sw coup.)
Ch. Clarinet.
Ped. 16 & 8 (coup. to G!)

No 12.

Postlude in C.

A vigorous Postlude with plenty of variety is always a desideratum to the church organist. Here then is just such a piece. The opening subject is full of vigour and offers scope for neat and accurate phrasing. In the trio, (which is given in F major) the delicate solo stops may be employed with good effect. An excellent coda brings the movement to a close. Mr. George P. Allen was born in 1873; he is a Bachelor of Music, Durham, and holds the appointment of organist of St. Peter's Church, Stapenhill, Burton-on-Trent.



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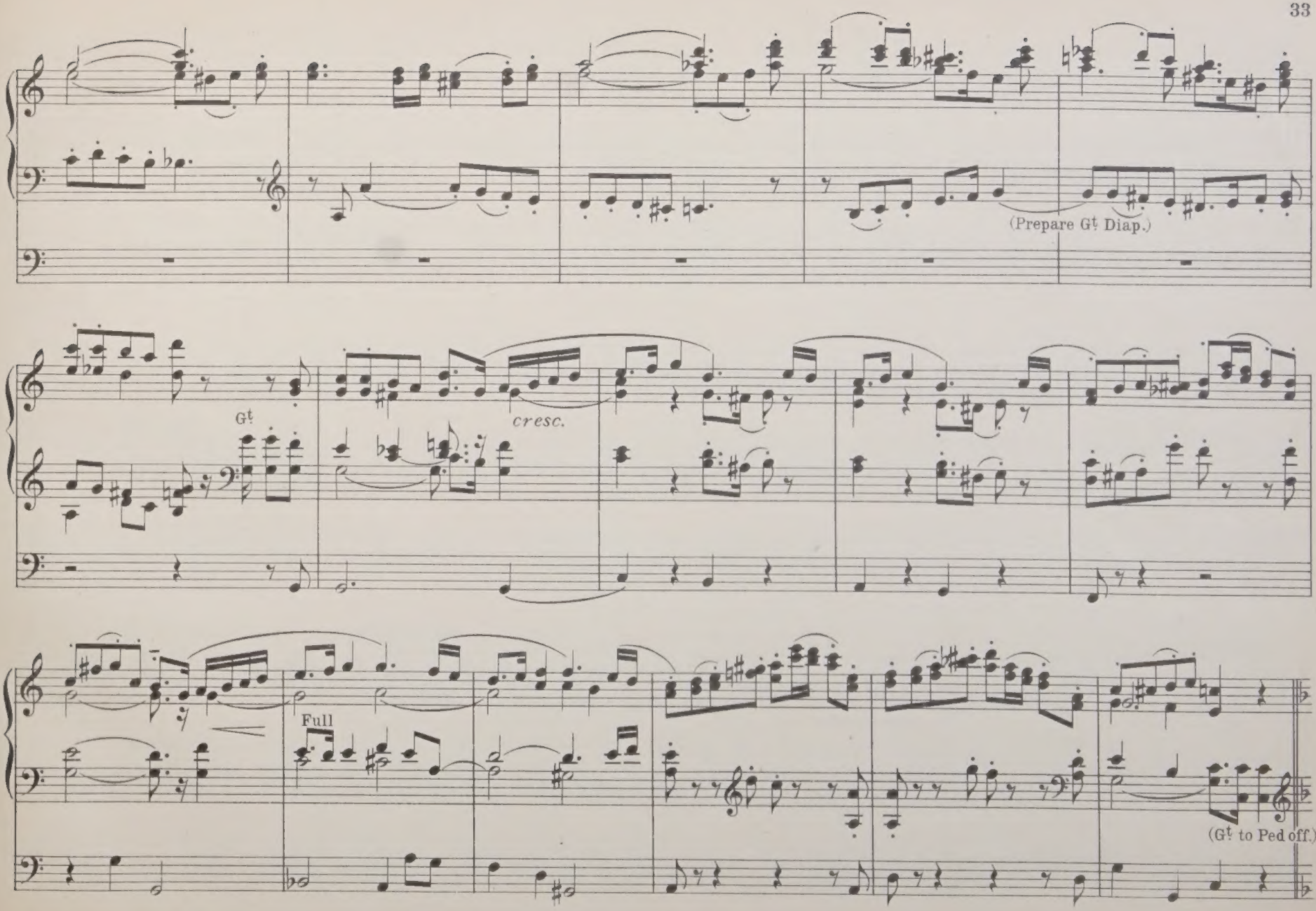
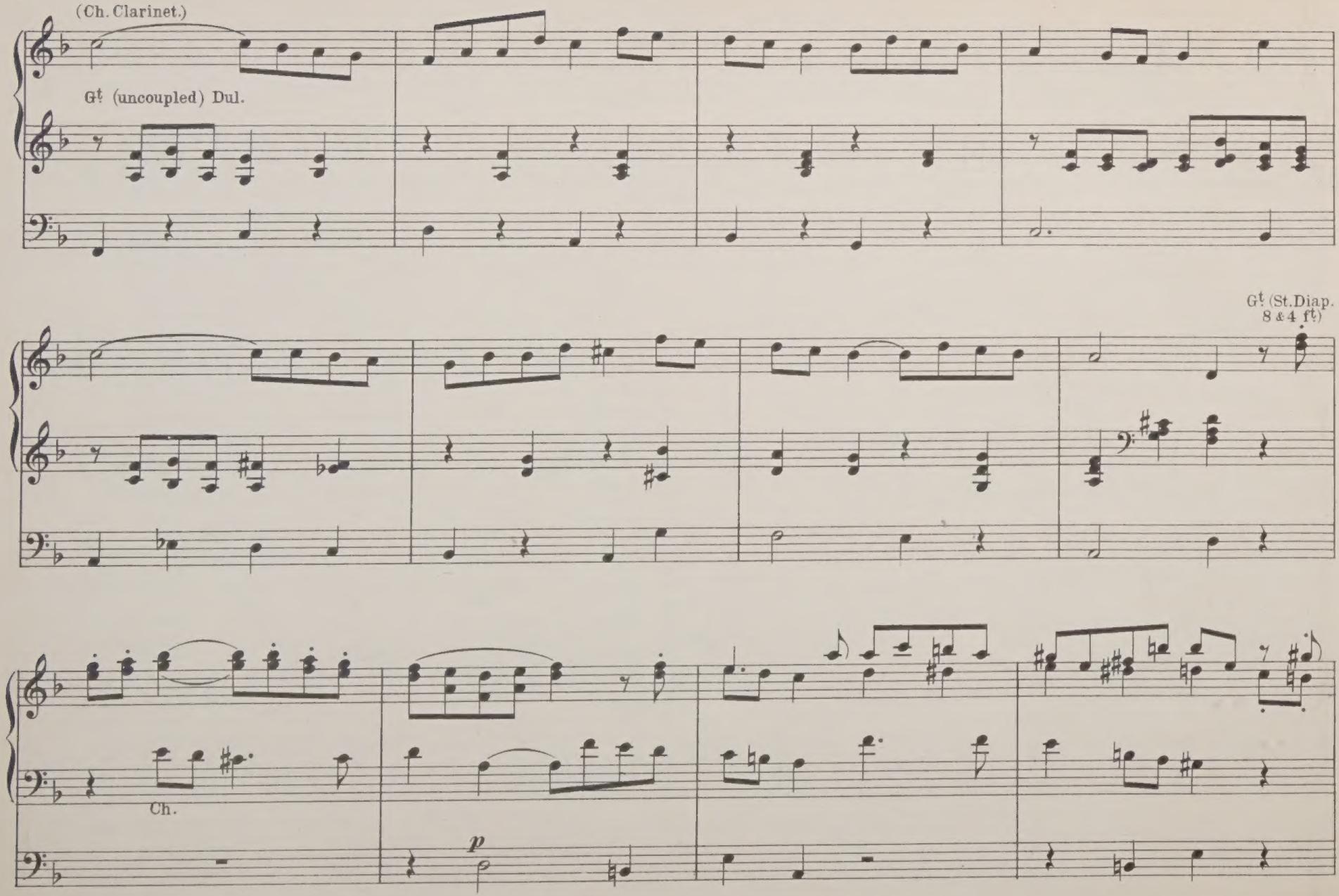
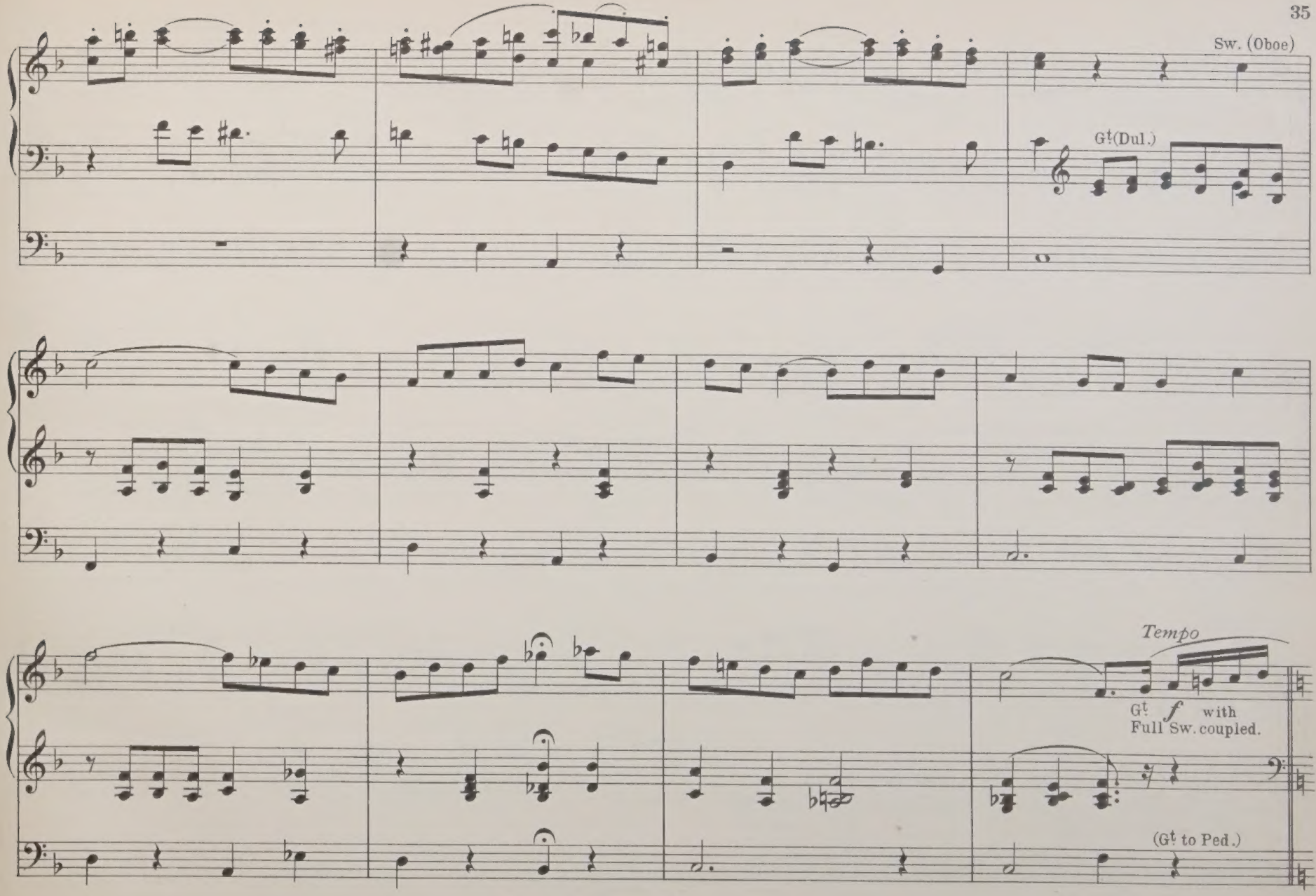
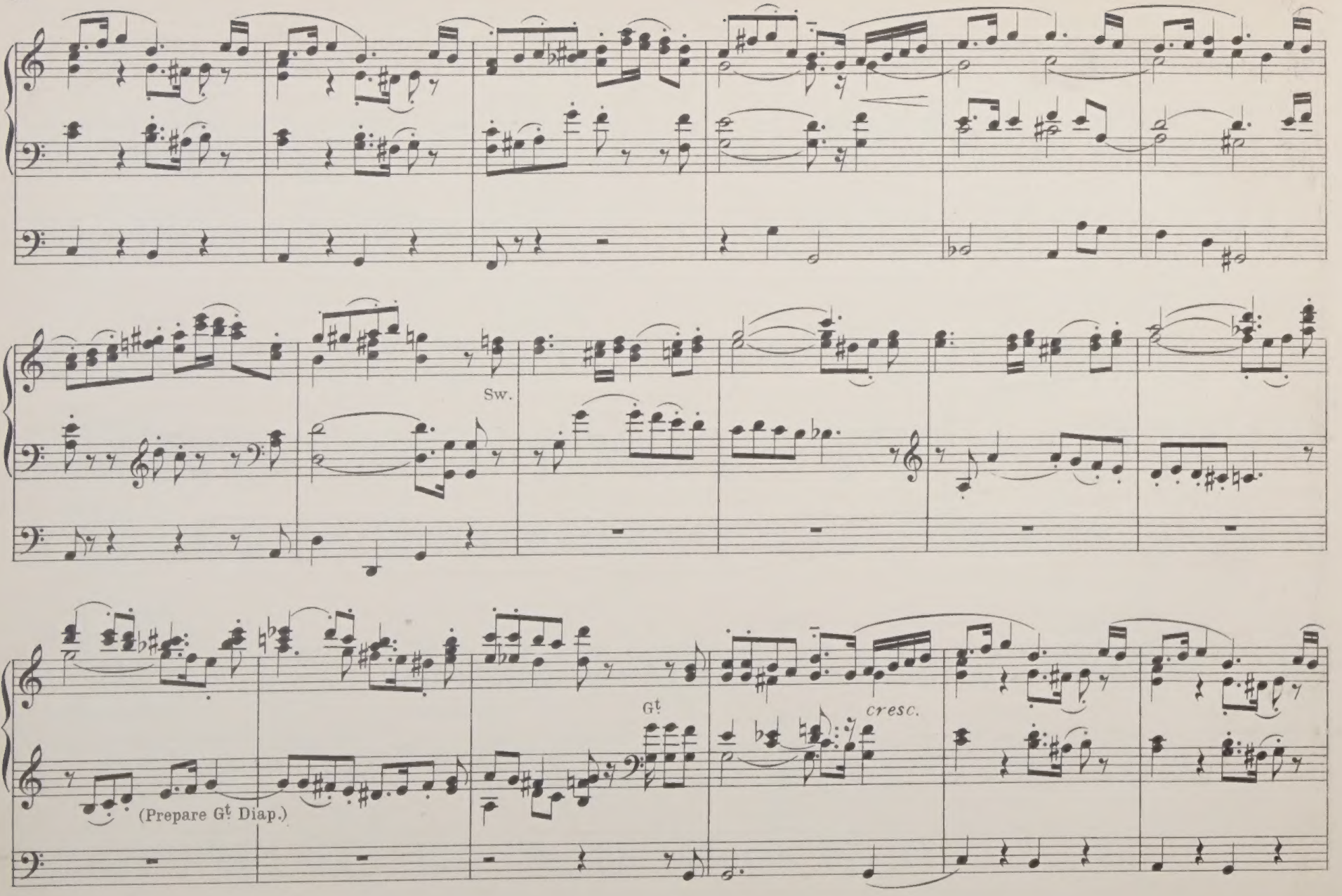
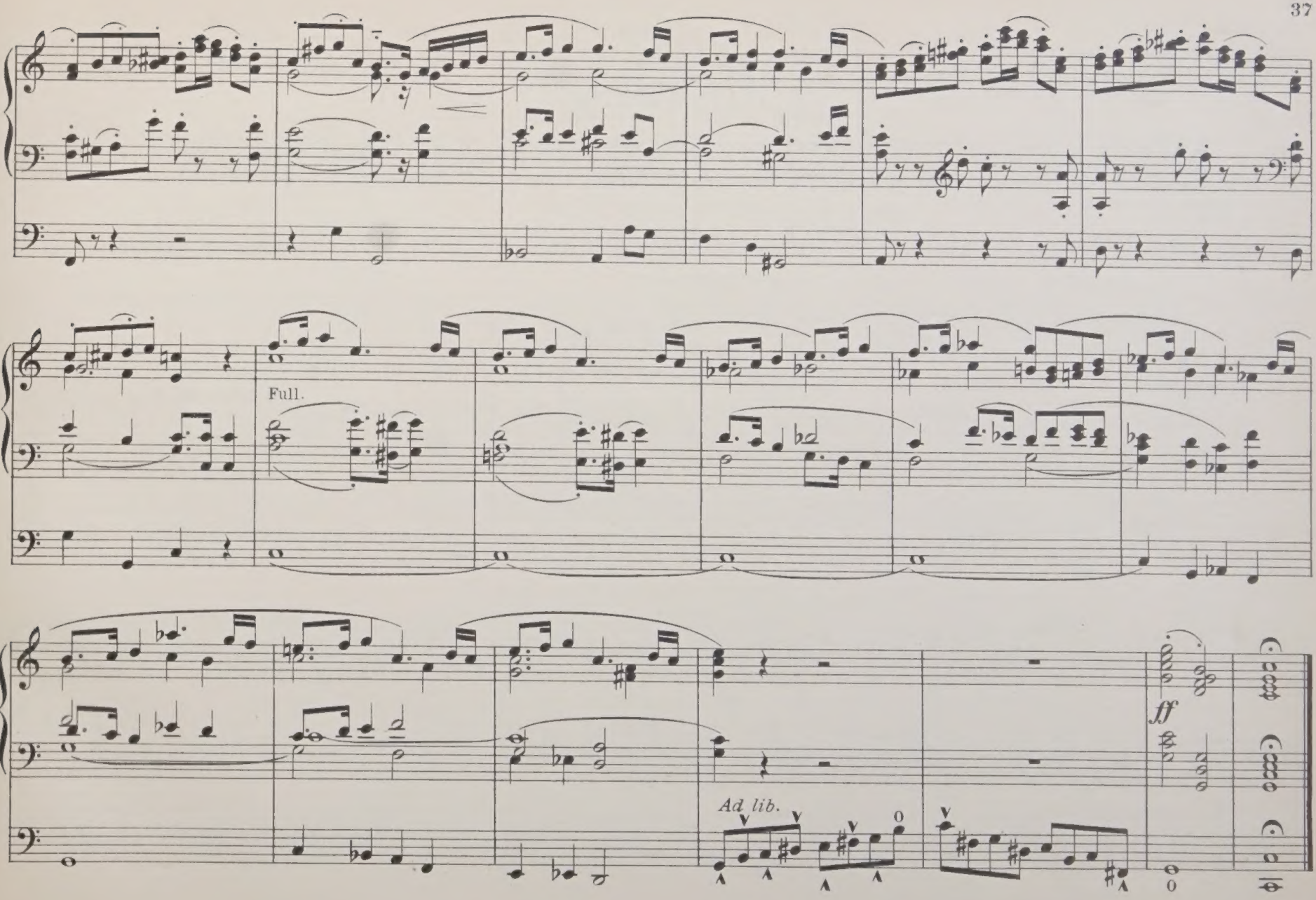

(Prepare Gt Diap.)
Gt
cresc.
Full
(Gt to Ped off.)


(Ch. Clarinet.)
G^{t} (uncoupled) Dul.
G^{t} (St. Diap. 8 & 4 f^{t})
Ch.
p


Sw. (Oboe)
Gt(Dul.)
Tempo
Gt f with
Full Sw. coupled.
(Gt to Ped.)


Sw.
Gt
cresc.
(Prepare Gt Diap.)

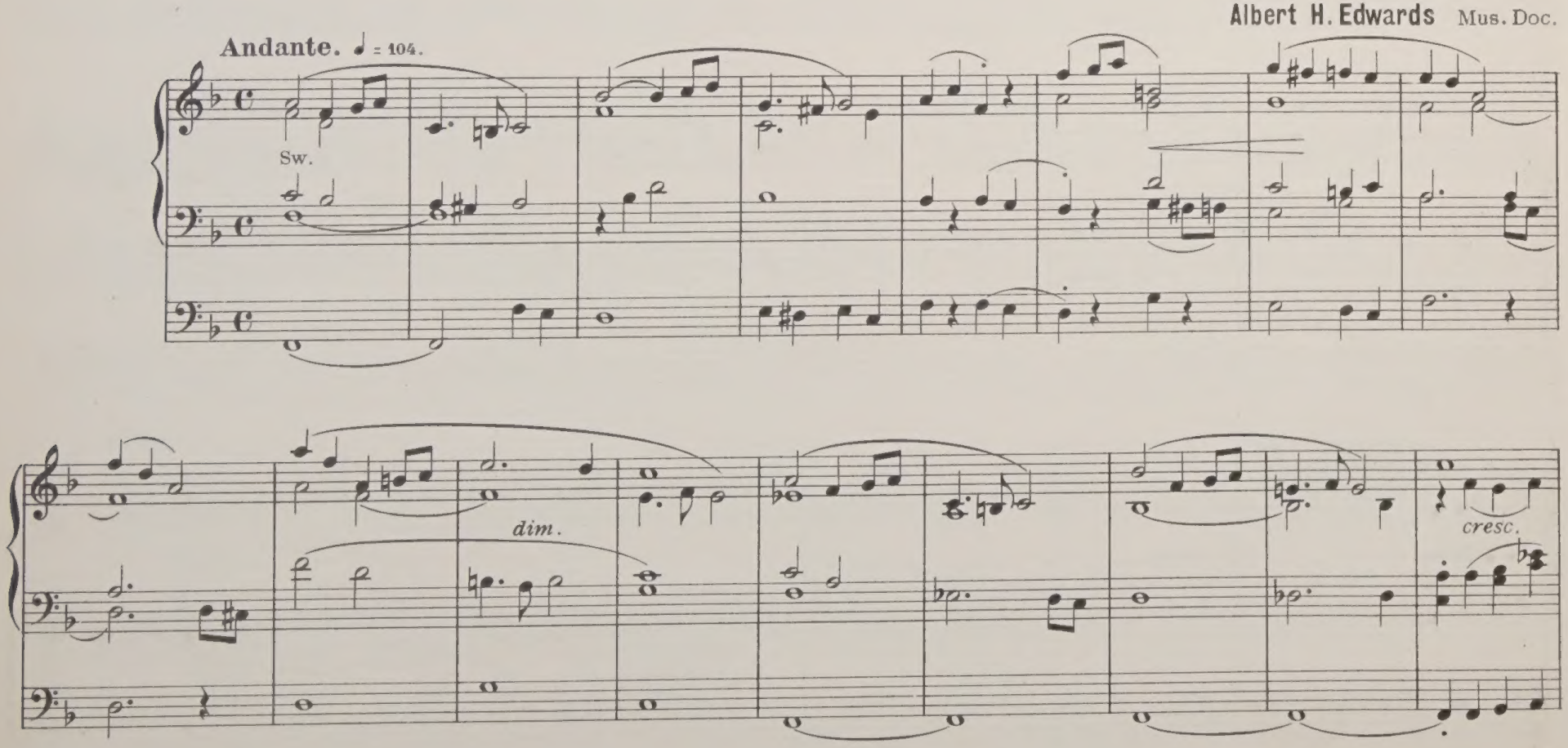

Full.
Ad lib.
ff

Sw. *mf* 8 ft.
Gt. St. Diap. (coup. to Sw.)
Ped. Bourdon to Sw.

No. 13.

Adoration.

Under the singularly felicitous and expressive title "Adoration", a subdued and highly devotional piece follows, which may be used at any part of Divine service – as an introductory voluntary, during the Offertory, or at Communion. The composer – Dr. Albert H. Edwards – was born at Chelmsford in 1869. He graduated as Doctor in Music at Oxford, and holds the Organist-and-choirmastership at the church of St. Mary Magdalene, Bradford.



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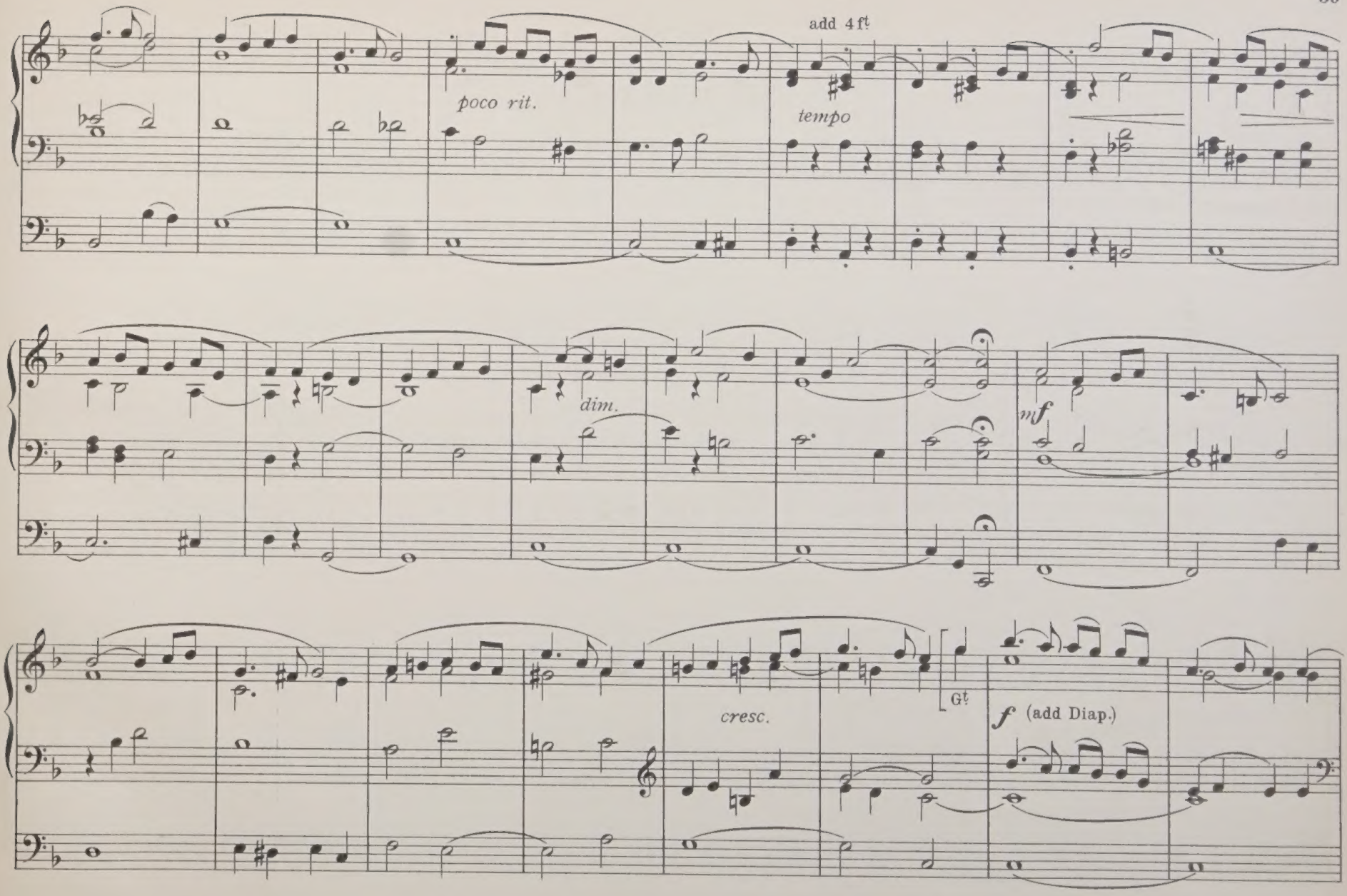
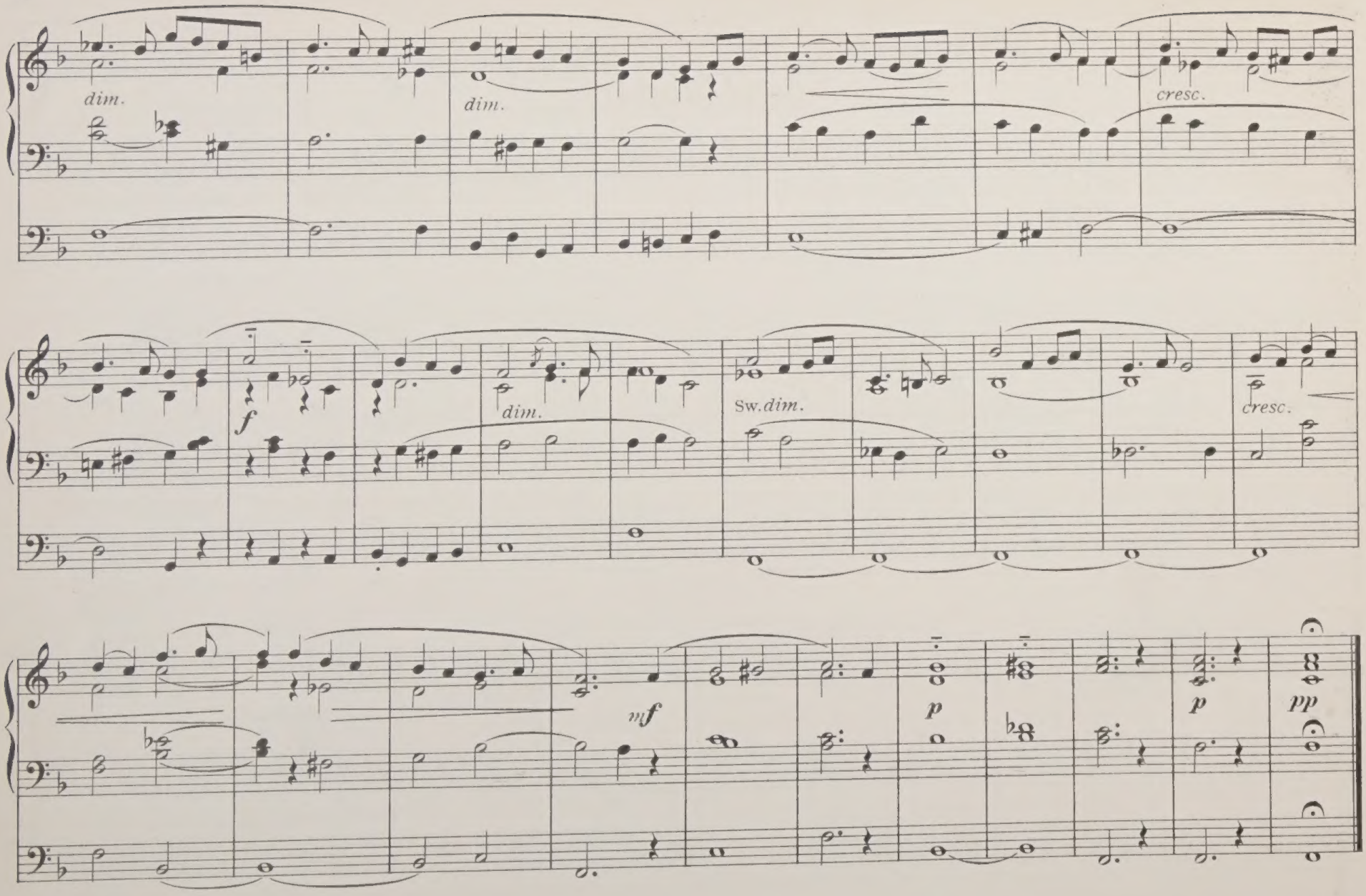

add 4 ft
poco rit.
tempo
dim.
mf
cresc.
G
f (add Diap.)

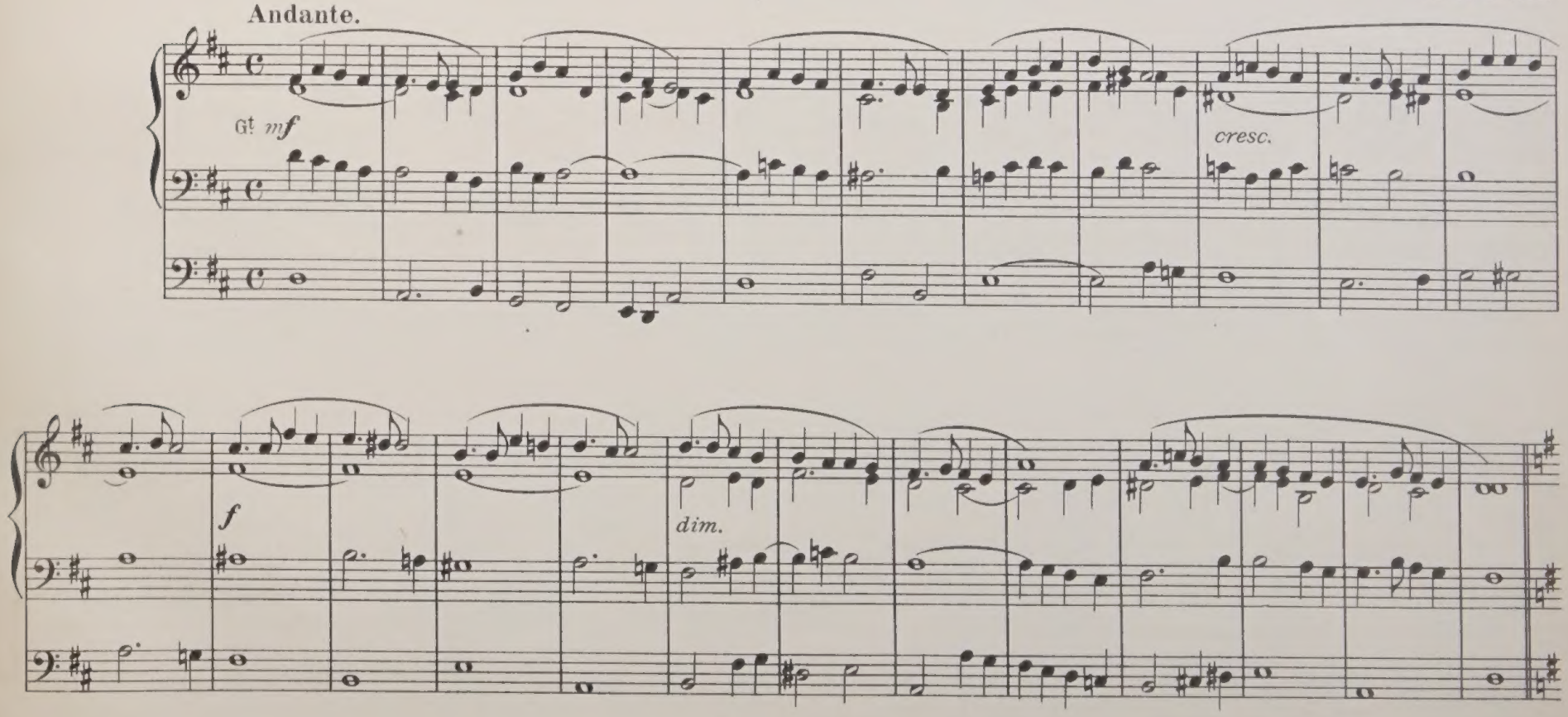

dim.
dim.
cresc.
f
dim.
Sw.dim.
cresc.
mf
p
p
pp

No. 14.

Meditation.

A Meditation is practically speaking an extemporisation set down on paper. The present example is intended to serve as an opening voluntary. It has some of the characteristics of an improvised piece, though it is not lacking in the resource and thoughtfulness which should belong to the written movement. Mr. H. Crackel F. R. C. O. was born at Masbro', Yorkshire, in 1876. He is organist and choirmaster of the Eastwood Parish Church, Rotherham.

H. Crackel.



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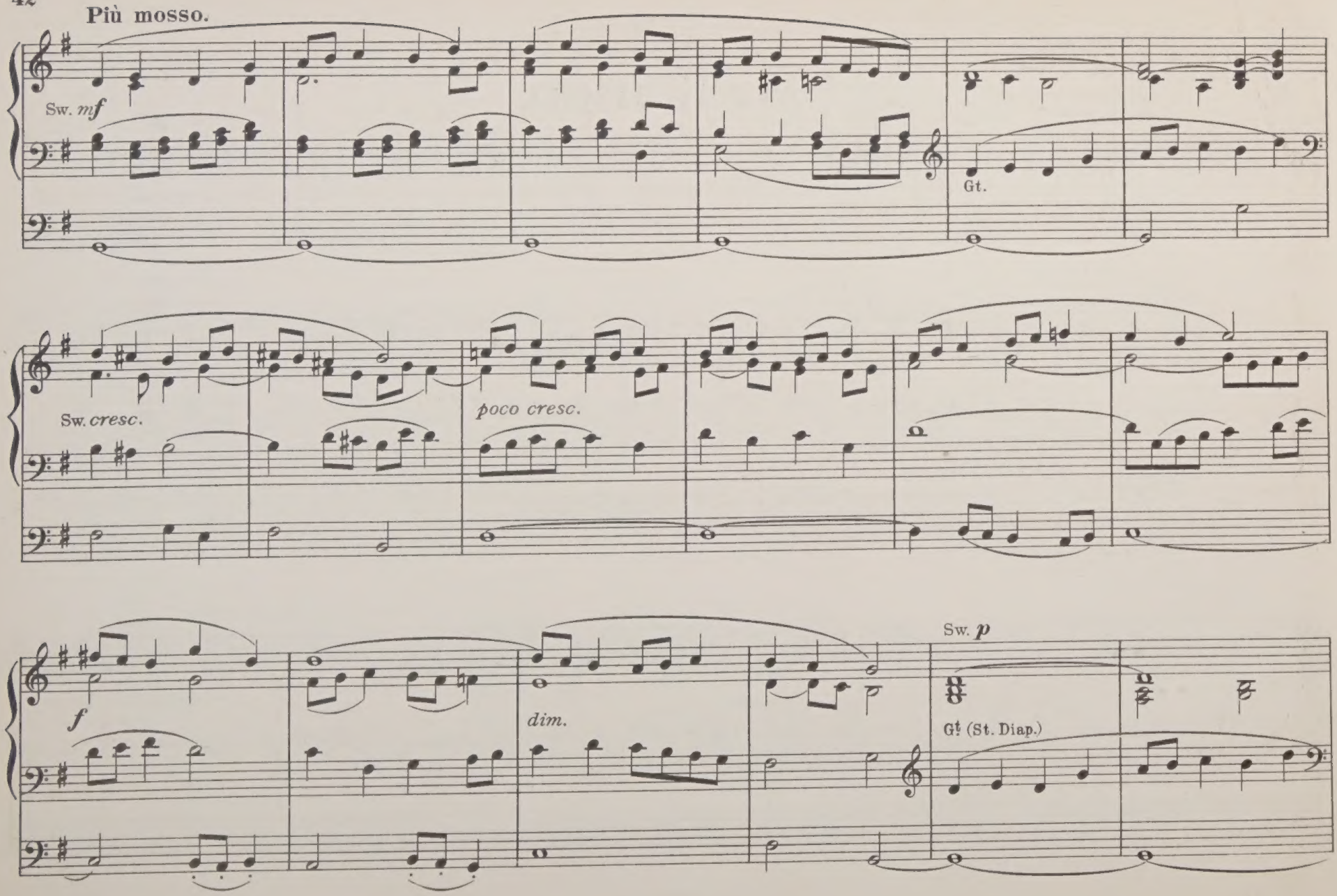
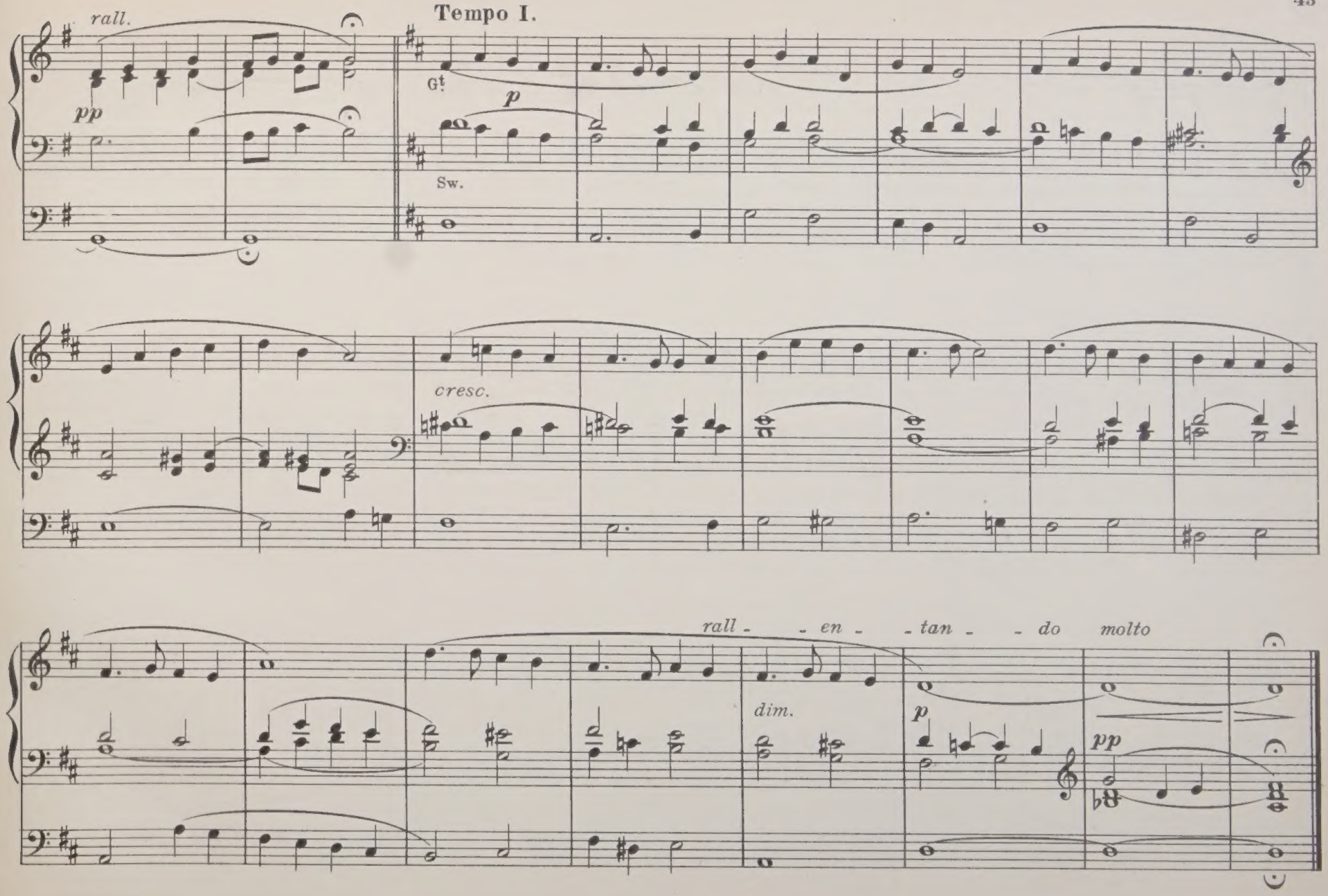

Più mosso.
Sw. mf
Gt.
Sw. cresc.
poco cresc.
f
dim.
Sw. p
Gt (St. Diap.)


rall.
Tempo I.
pp
Gt
p
Sw.
cresc.
rall - - en - - tan - - do molto
dim.
p
pp

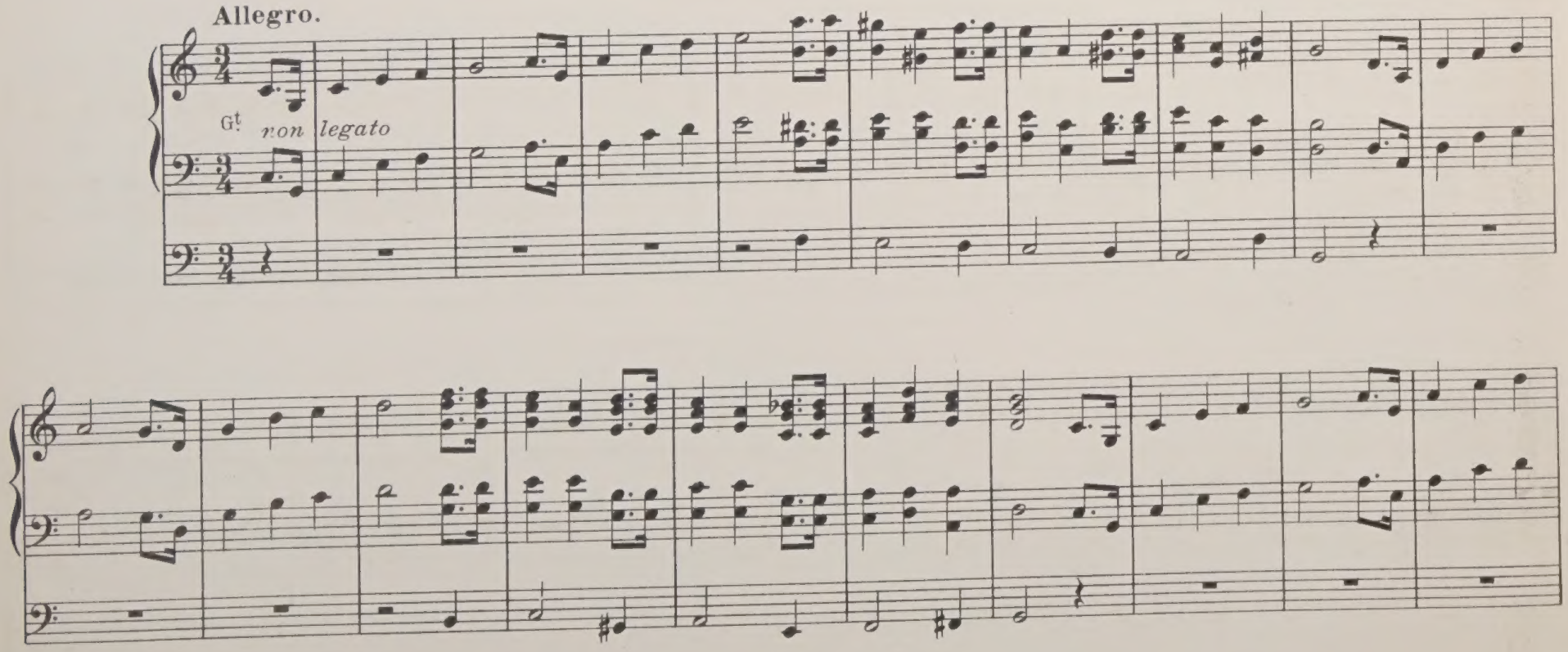
Sw. Full - closed.
Gt Full to 15th
Ch. Full.
Ped. 16 & 8 ft. coup. to Gt

No 15.

Scherzino.

Scherzino is a description rarely used for an organ piece; though since Beethoven's time the *Scherzo* itself is recognised as a dignified movement, in which the element of caprice plays an important part. The *Scherzino* under mention is dependent for its effect upon the maintenance of its strong recurrent rhythm. Where a large organ is available many effective contrasts may be introduced, by changing from one manual to another. Mr. Arthur George Colborn was born at Bristol in 1869. He studied at Cheltenham, and after devoting some time to the scholastic profession, definitely decided upon music as a calling. He was pupil to Mr. A. Gordon Ward (organist of Hong Kong Cathedral), and after various appointments settled at Stapleton, Bristol.

Arthur G. Colborn.



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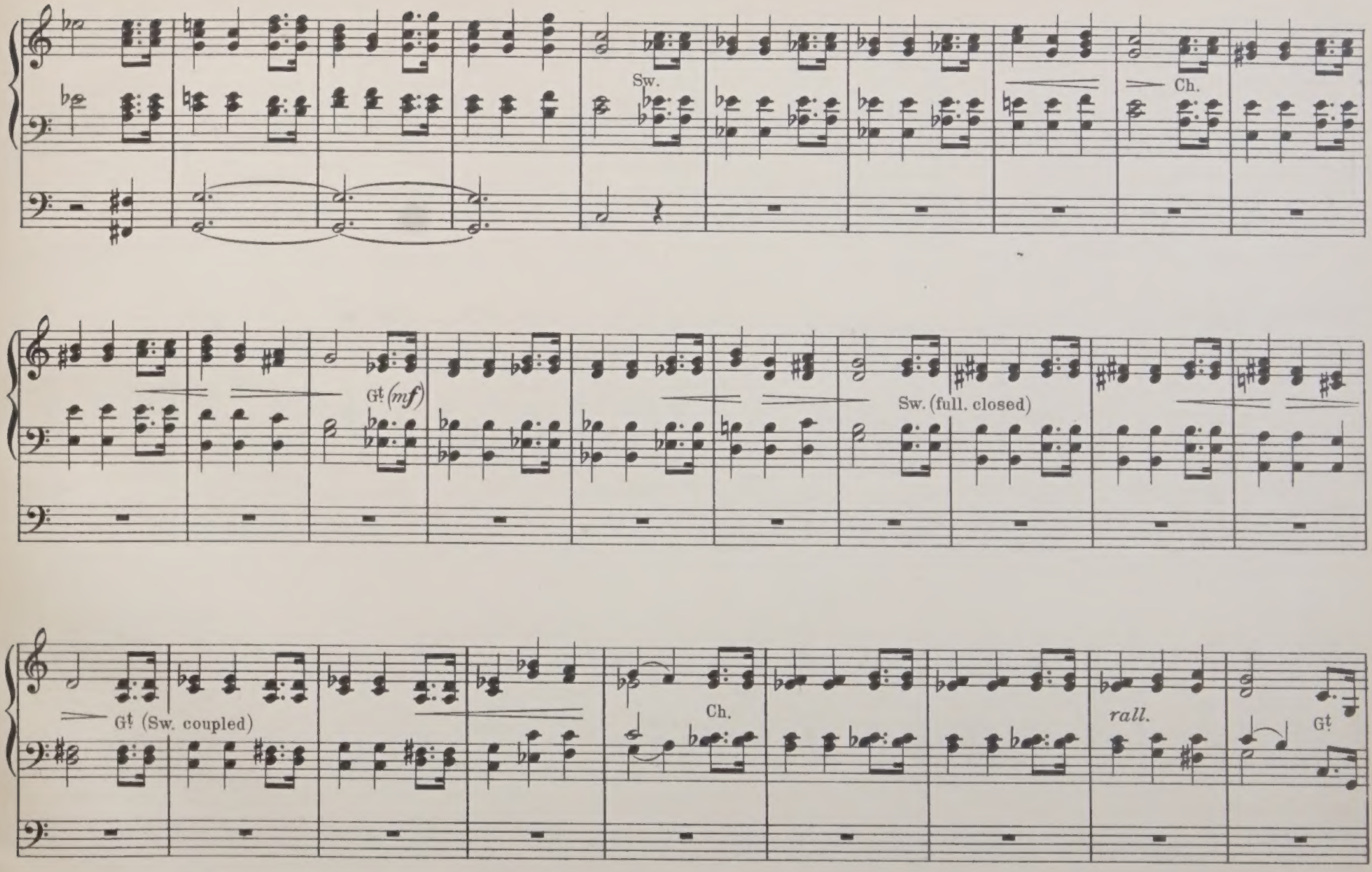
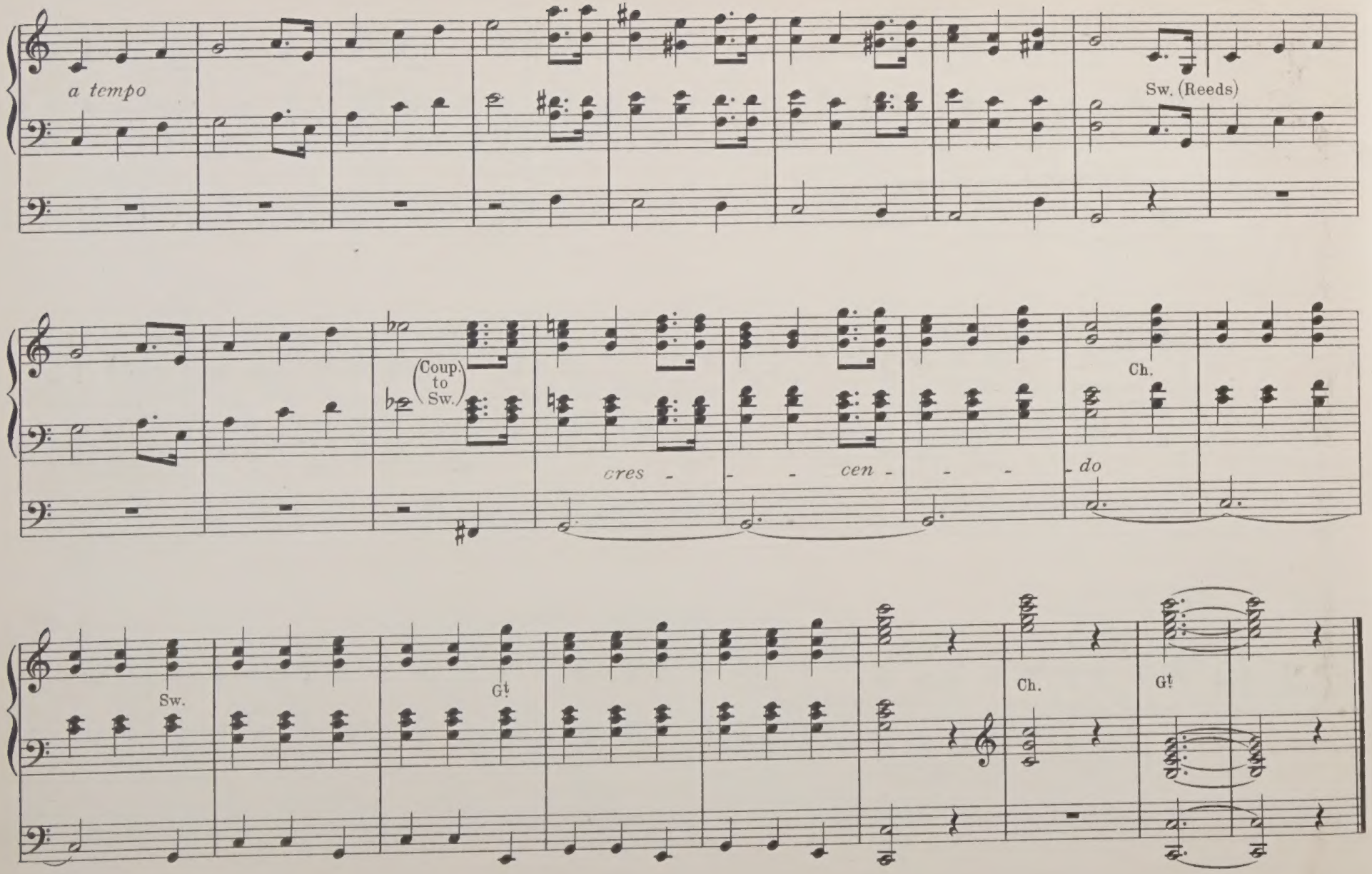

Sw.
Ch.
Gt (mf)
Sw. (full. closed)
Gt (Sw. coupled)
Ch.
rall.
Gt


a tempo
Sw. (Reeds)
(Coup. to Sw.)
cres - - - cen - - - do
Ch.
Sw.
Gt
Ch.
Gt

Sw. Oboe
Gt St Diap.
Ch. 8 ft. Flute
Ped. Bourdon 16 ft.

No. 16.

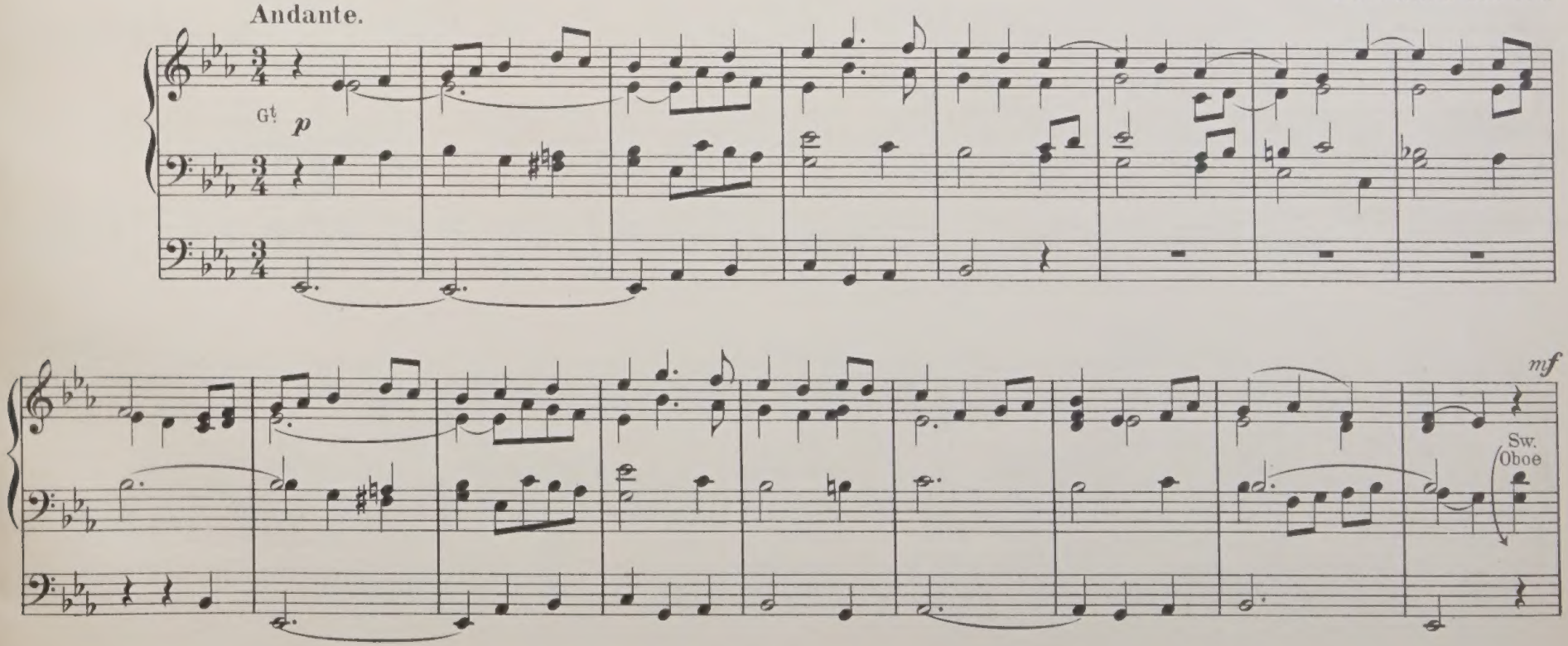
"At Evensong."

This short piece - "At Evensong" - with its graceful and reverent feeling, clearly speaks its purpose in the title. It has a note of peace and calm, such as the poet imaged in the following verses; -

Take the thought of this calm Vesper time,
With its low murmuring sounds and silvery light,
On through the dark days fading from their prime,
As a sweet dew to keep your souls from blight.
(Felicia Hemans.)

Miss Hilda Gilbert, the lady-composer, is holder of an exhibition in organ-playing at the Brighton School of Music, where she has studied with Dr. Alfred King. The piece has already been honoured with a prize, won in competition, at the school named.

Miss Hilda Gilbert.



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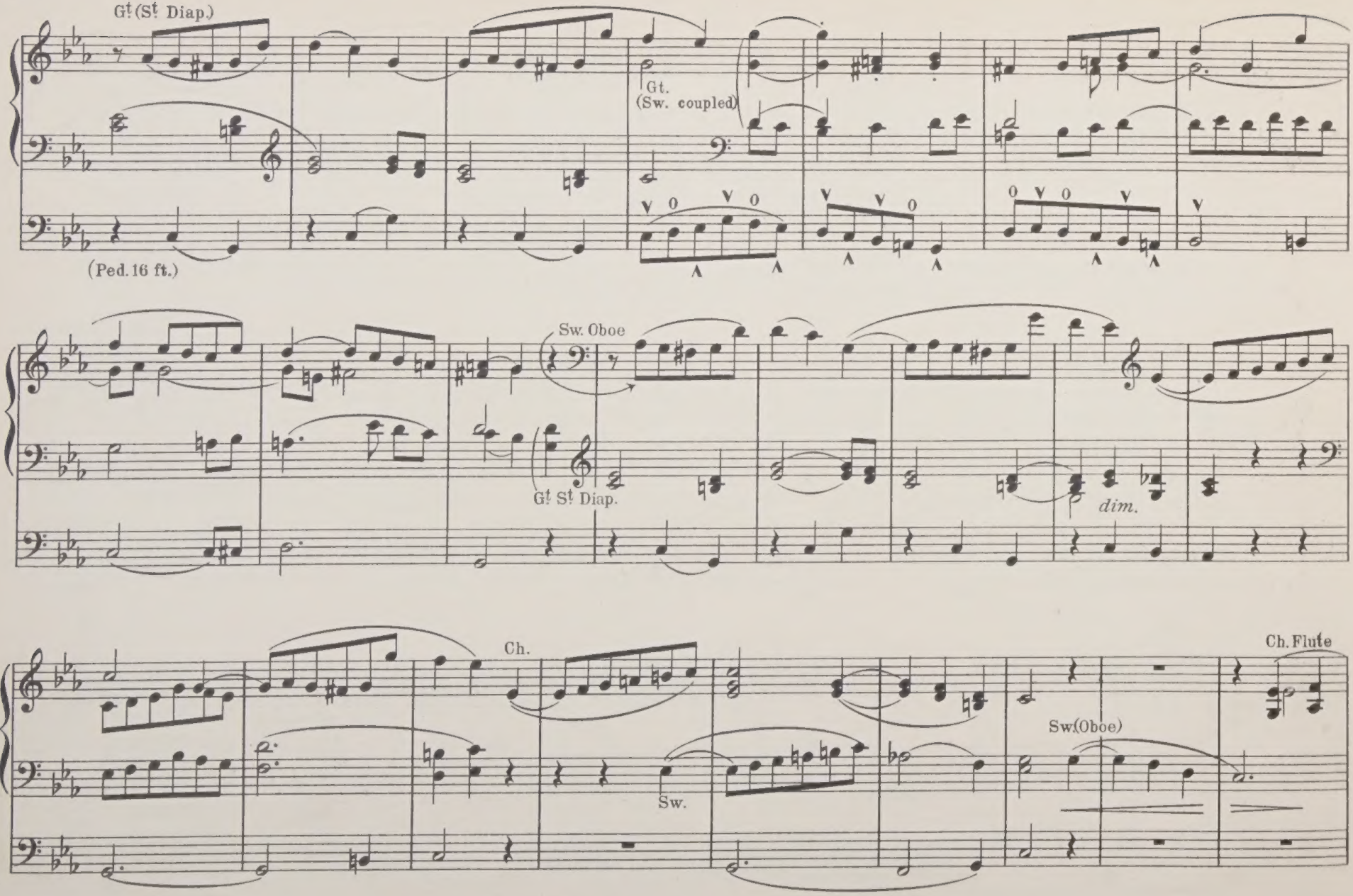
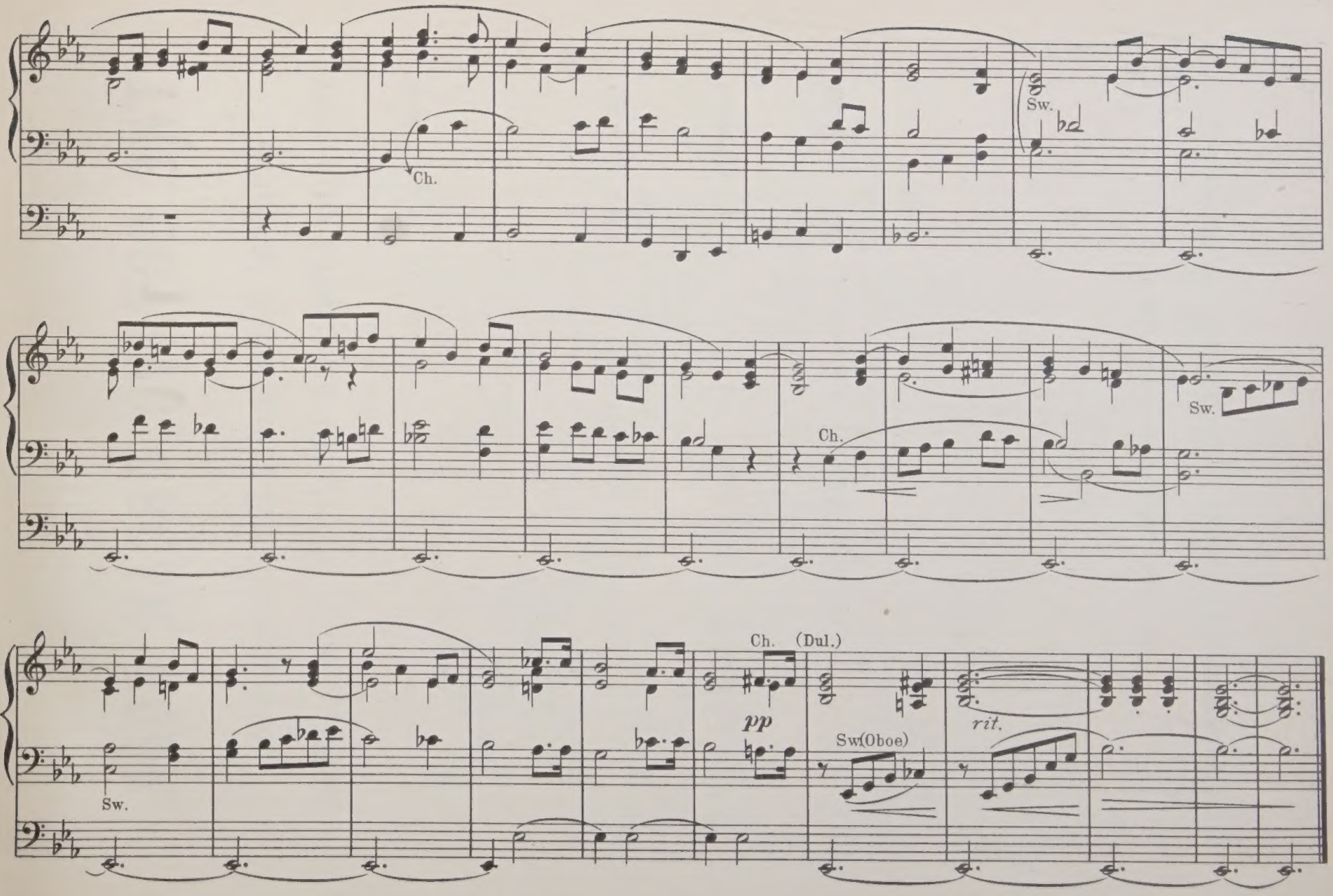

Gt (St Diap.)
(Ped. 16 ft.)
Gt.
(Sw. coupled)
Sw. Oboe
Gt St Diap.
dim.
Ch.
Sw.
Sw(Oboe)
Ch. Flute


Ch.
Sw.
Ch.
Sw.
Ch. (Dul.)
pp
Sw(Oboe)
rit.
Sw.

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1959

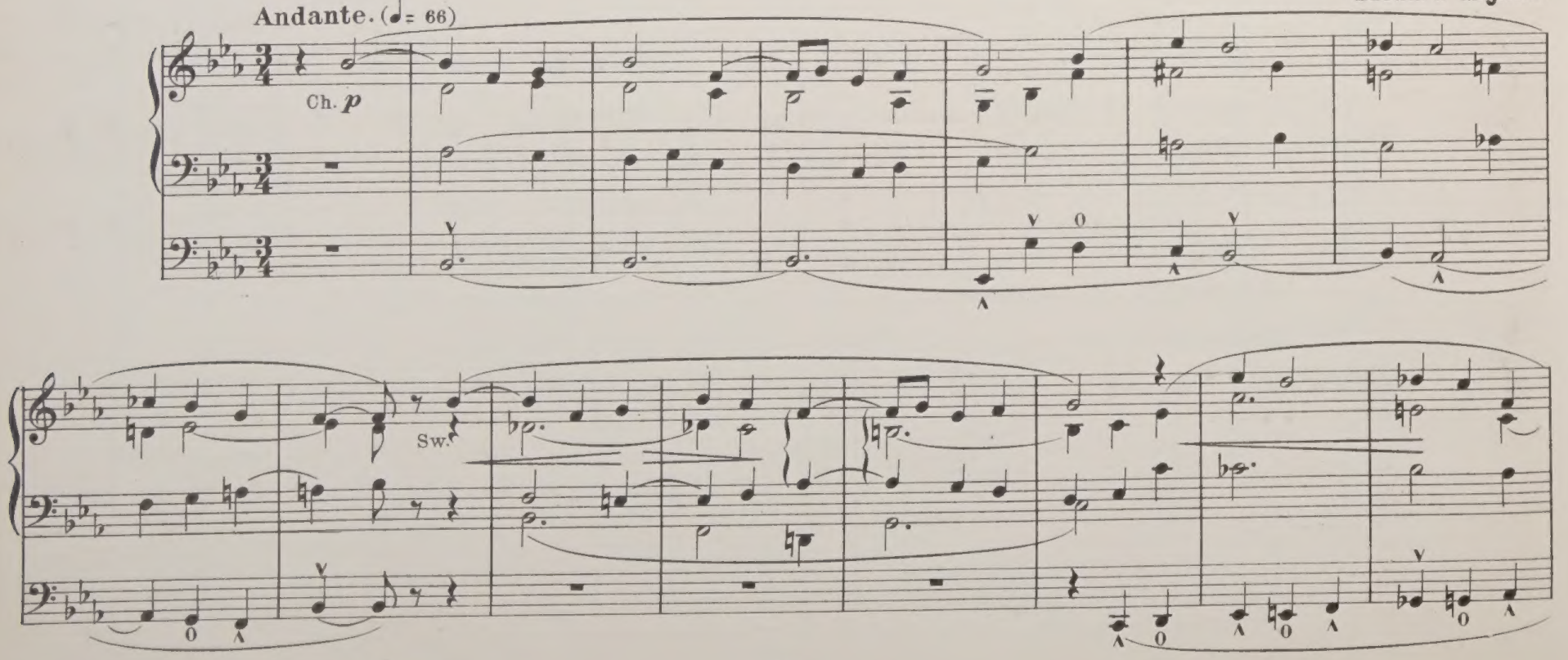
Sw. Soft reeds 8 ft.
G! Dul. & 8 ft. Diap.
Ch. Gamba.
Ped. 16 ft. (Ch. coupled)

No 17.

Prélude en Mi ♭.

This poetical little movement offers an expressive theme, a pendent episode with its canonic device and passionate climax, and a quaint and ingenious codetta which calls to mind the poet's words "That strain again! it had a dying fall!" The composer merely indicates that foundation stops ("Jeux de fonds") are to be employed; but the highly sensitive texture of his harmonic material may perhaps be better displayed by a judicious use of the more delicate resources of the instrument. Monsieur Edouard Mignan, born at Orléans (France) in 1884, has studied in Paris with M. Alex. Guilmant, and now holds the appointment of Organist of St. Paterne's, Orléans.

Edouard Mignan.



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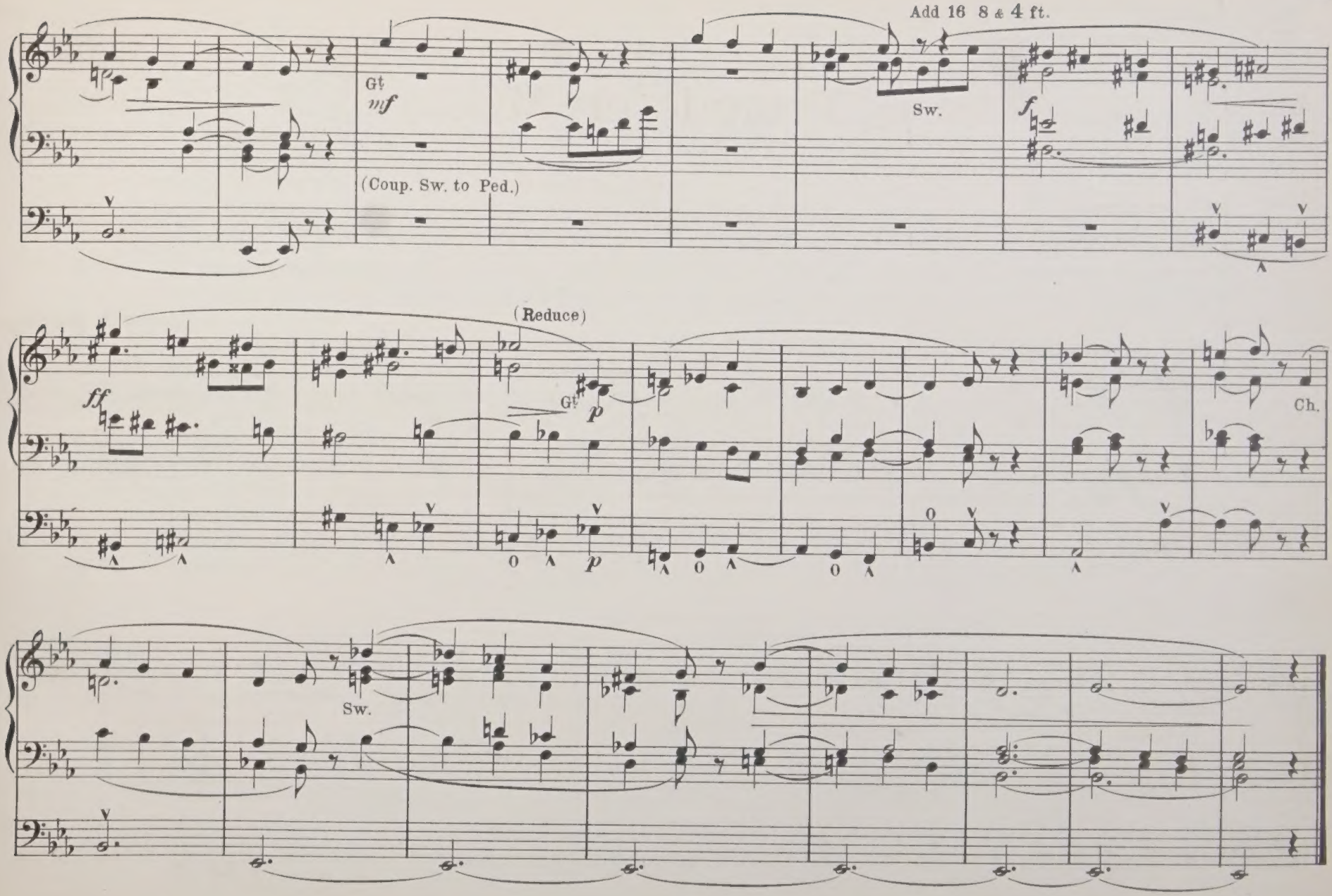

Add 16 8 & 4 ft.
Gt
mf
(Coup. Sw. to Ped.)
Sw.
f
(Reduce)
ff
Gt
p
Ch.
Sw.

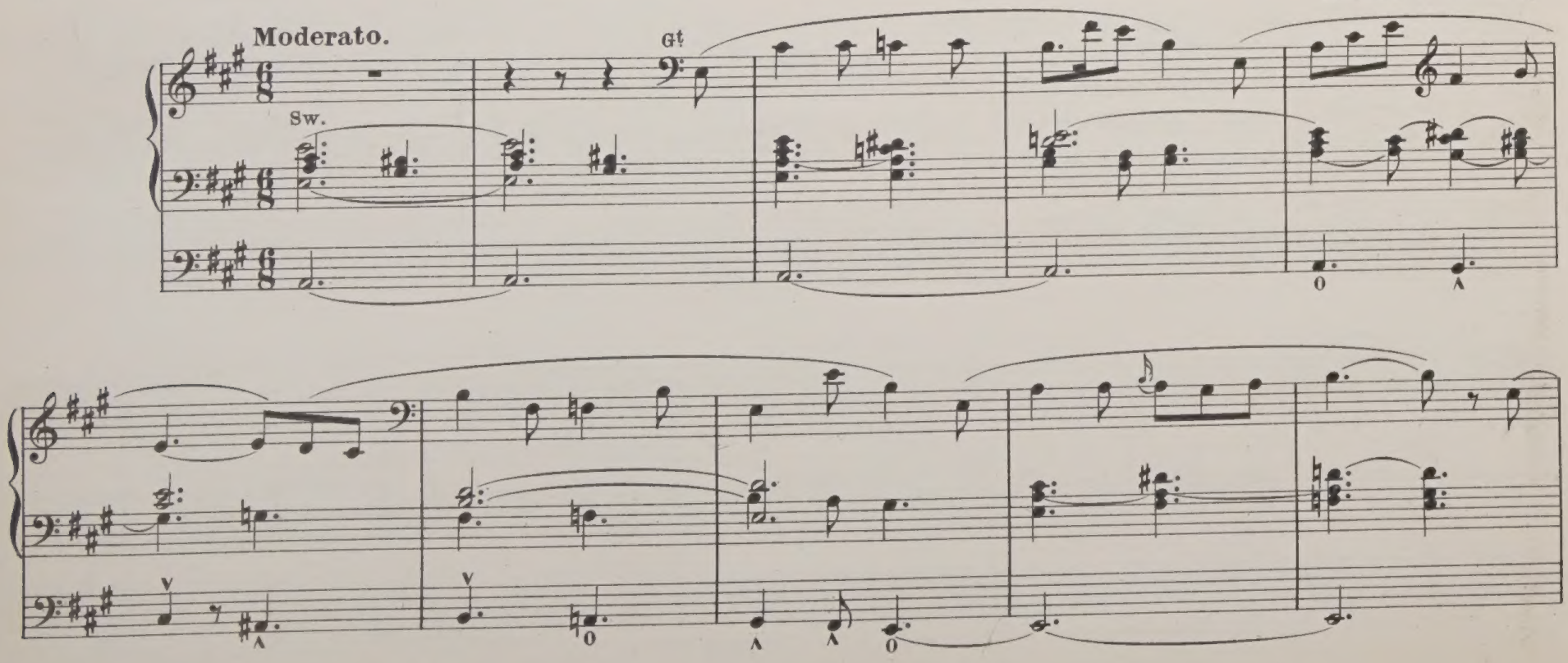
Sw. Soft 8 ft.
Gt Gamba.
Ch. Clarinet.
Ped. Bourdon 16 ft (Sw. coupled.)

No 18.

Romance.

A good racy melody – well-minted and characteristic – marks out this Romance as a true specimen of the instrumental lyric. It is essentially a singing-tune (needing no words) - such as the voice of a corno-inglese might utter. Mr. Horace F. Watling was born at Norwich in 1880 and educated at the Royal Normal College and Academy of Music for the Blind, Upper Norwood, S. E. He has studied composition with Mr. Stewart Macpherson and the organ with Mr. H. L. Balfour.

Horace F. Watling.



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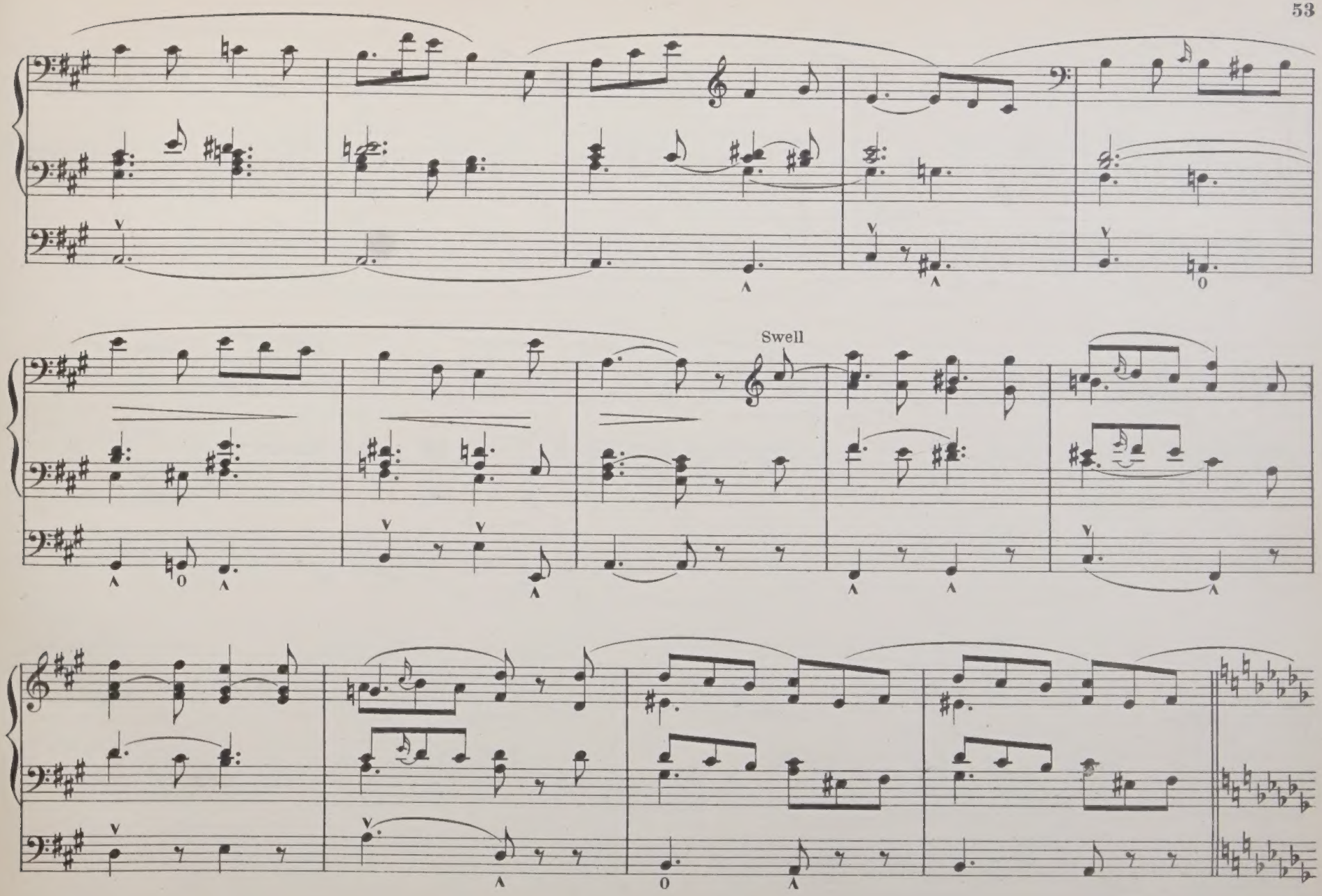
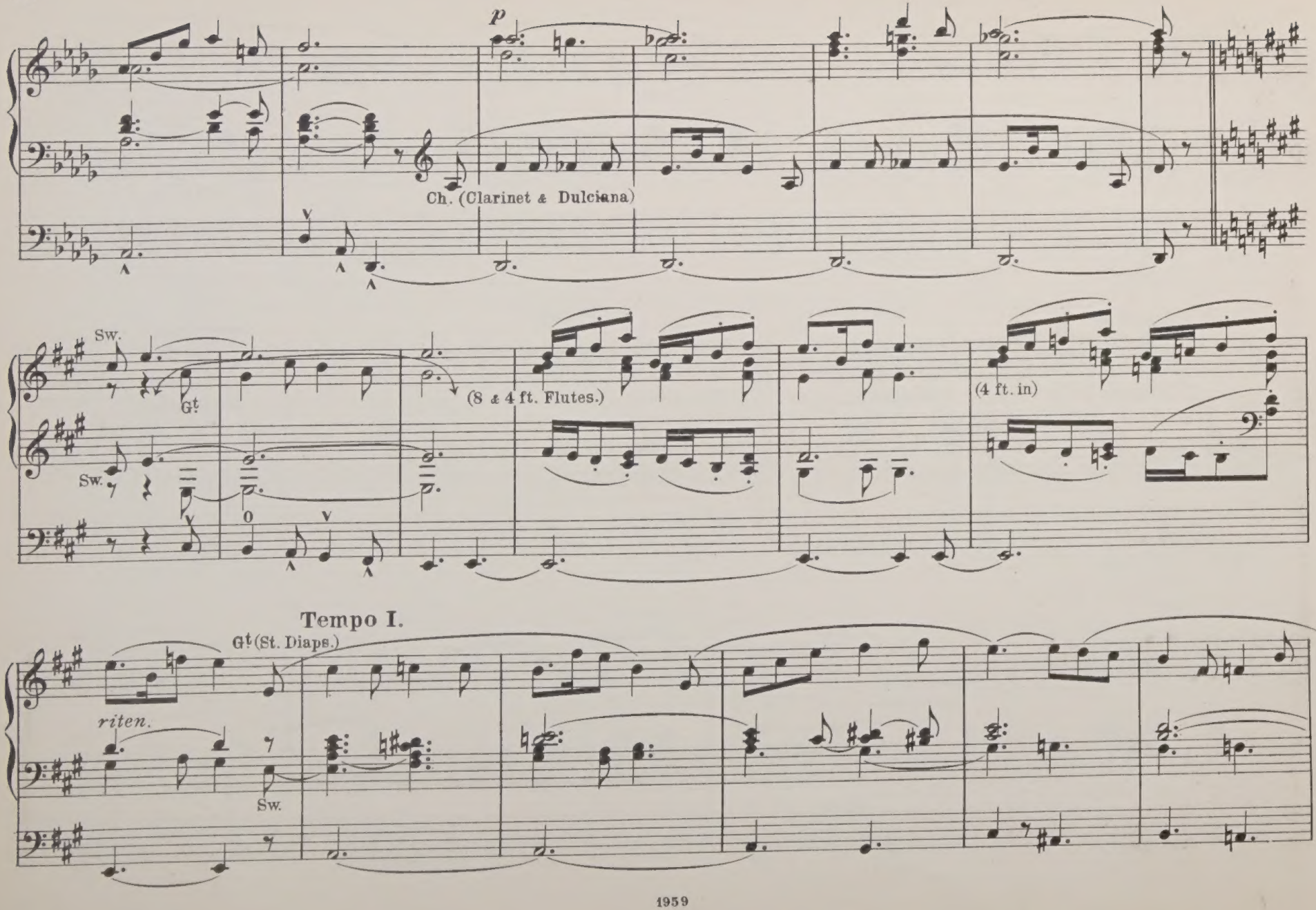
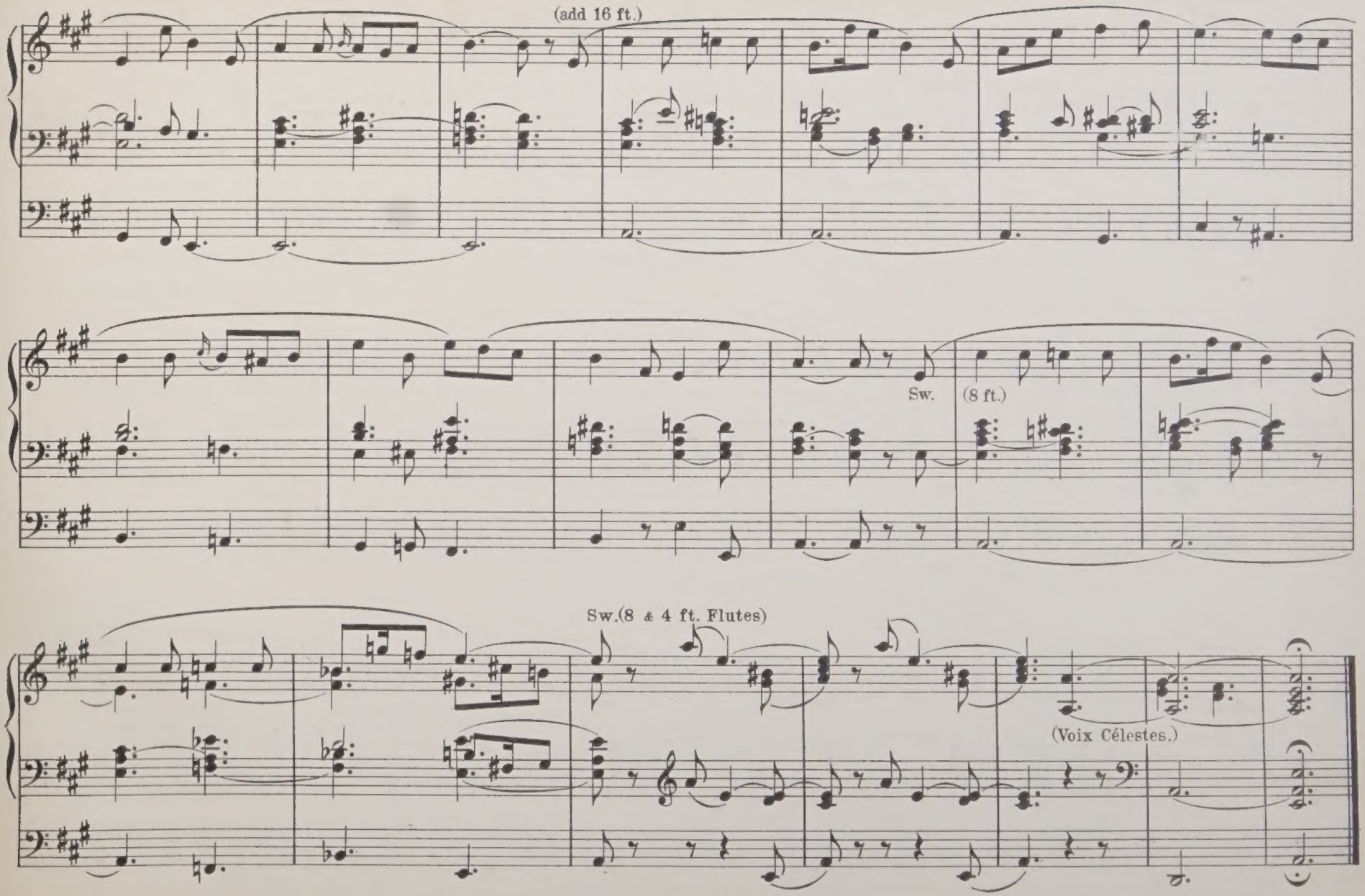

Swell


p
Ch. (Clarinet & Dulciana)
Sw.
Gt
Sw.
(8 & 4 ft. Flutes.)
(4 ft. in)
Tempo I.
Gt (St. Diaps.)
riten.
Sw.


(add 16 ft.)
Sw.
(8 ft.)
Sw.(8 & 4 ft. Flutes)
(Voix Célestes.)

Sw. Diaps & Reeds 8 ft.
Gt 8 ft Diaps (Sw. coupled)
Ch. Gamba & Flute 8 & 4 ft.
Ped. 16 & 8 ft (Gt coupled)

No 19.

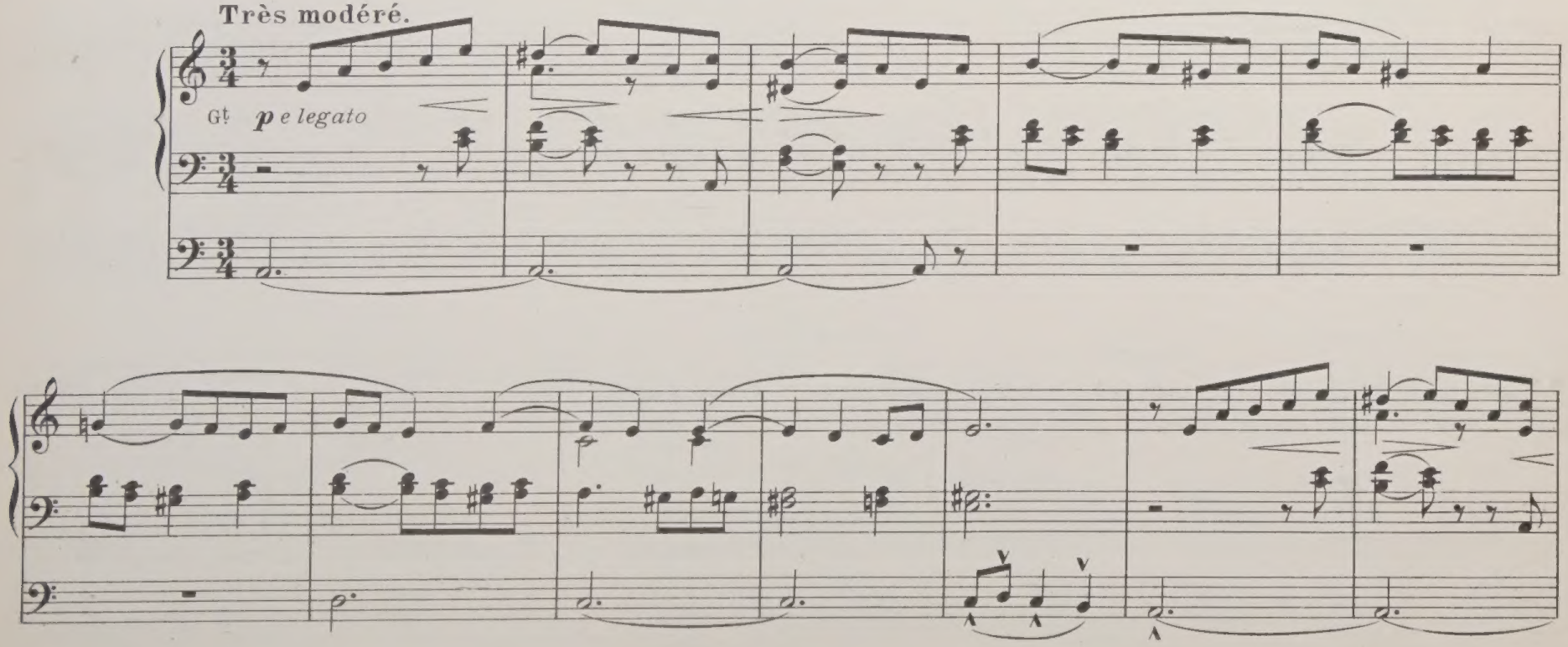
Postludio.

There is a note of entreaty in this subdued though not unimpassioned movement, such as is pictured in Lope de Vega's lines;-

"Lead me to mercy's ever-flowing fountains;
For thou my shepherd, guard, and guide shalt be;
I will obey thy voice, and wait to see
Thy feet all beautiful upon the mountains."

Careful registering is necessary to realise the delicate gleams of colour which the music contains, especially in such passages as that leading to the return of the original subject - a *fortissimo* giving way to a sudden *piano* - or the charmingly-contrived ending. Señor Manzanares was born in 1872. He was educated at the Conservatoire de Madrid, and is now Professor of Music at Valladolid. (Spain).

J. R. Manzanares.



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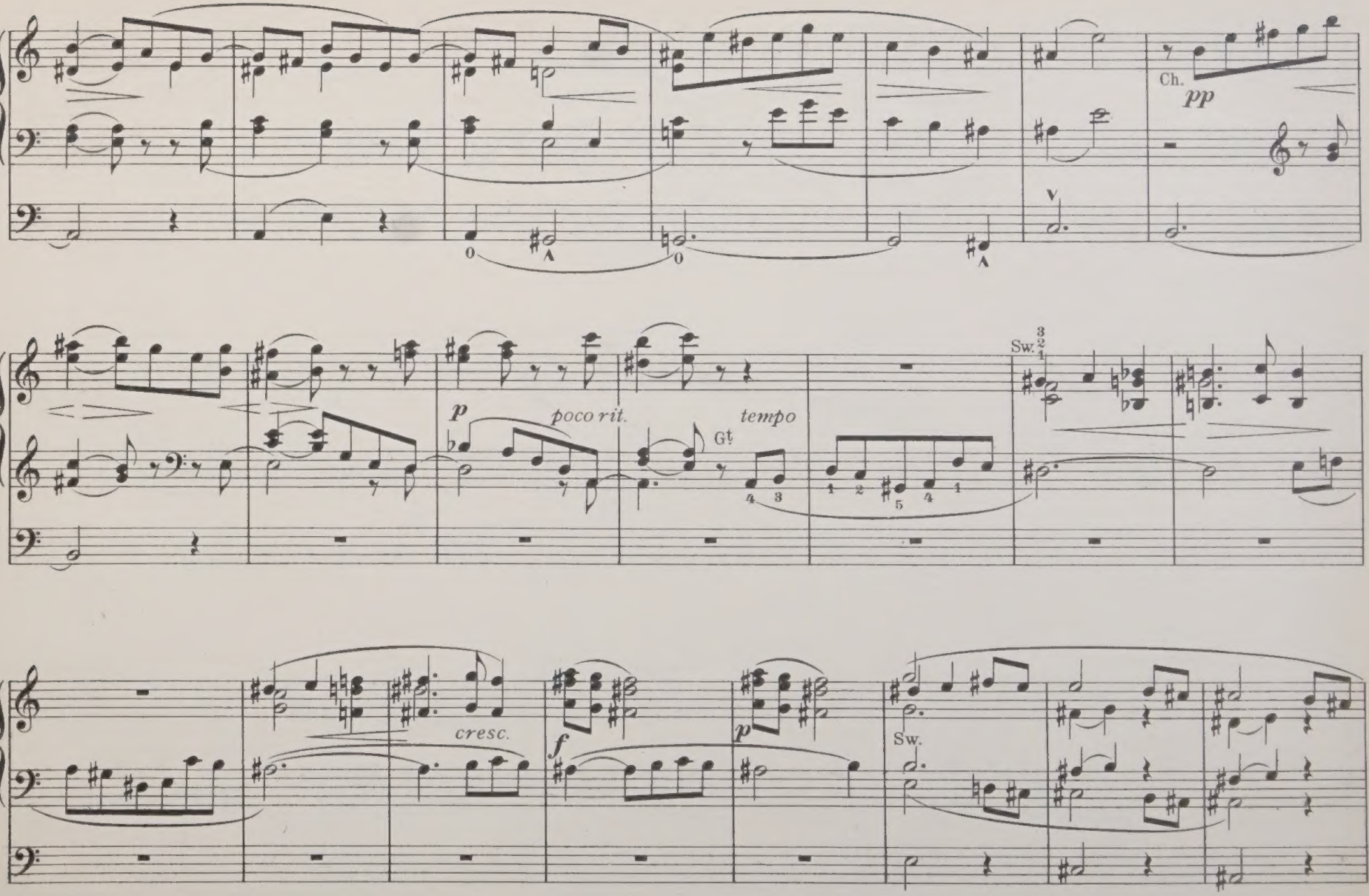
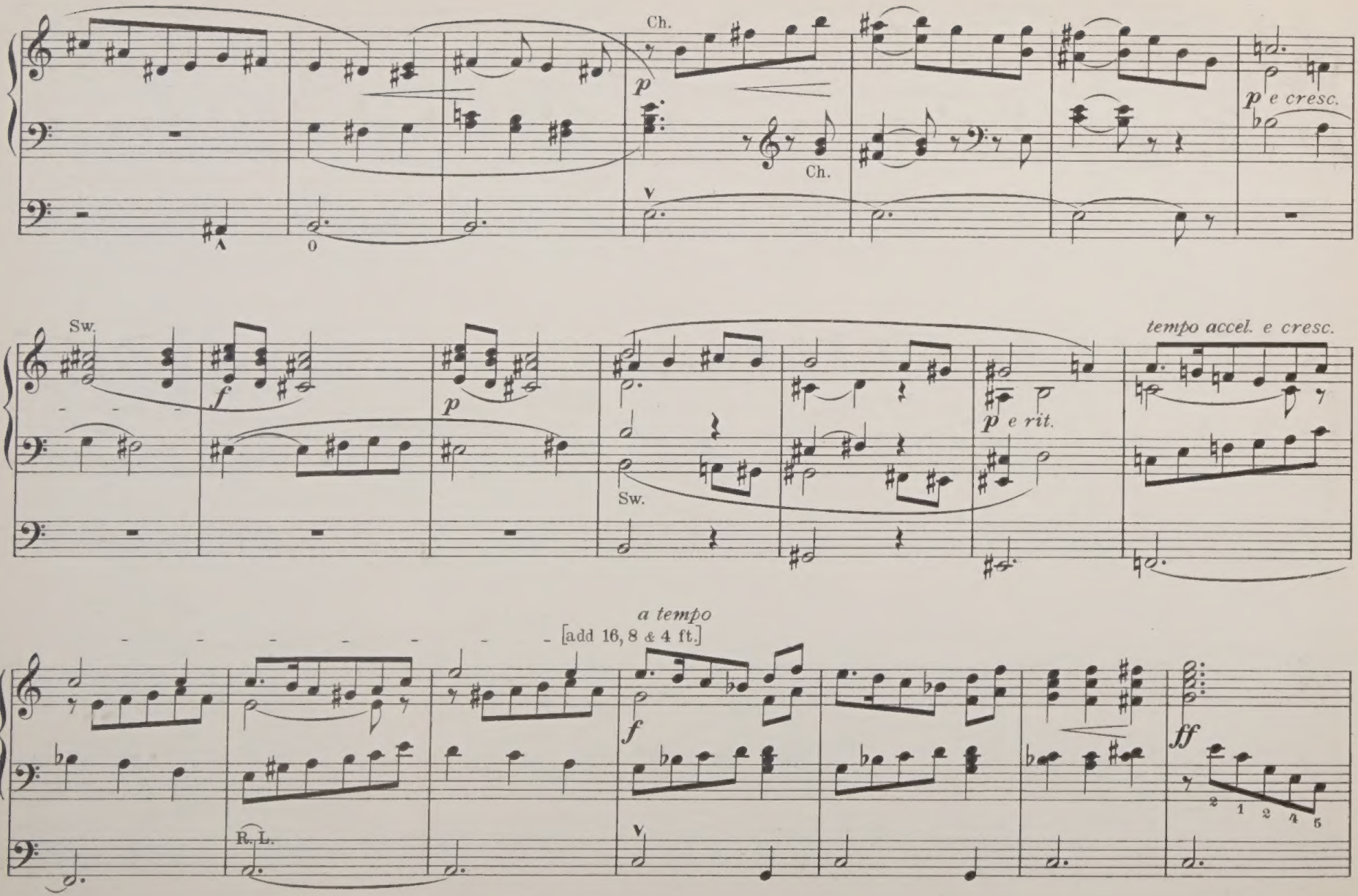
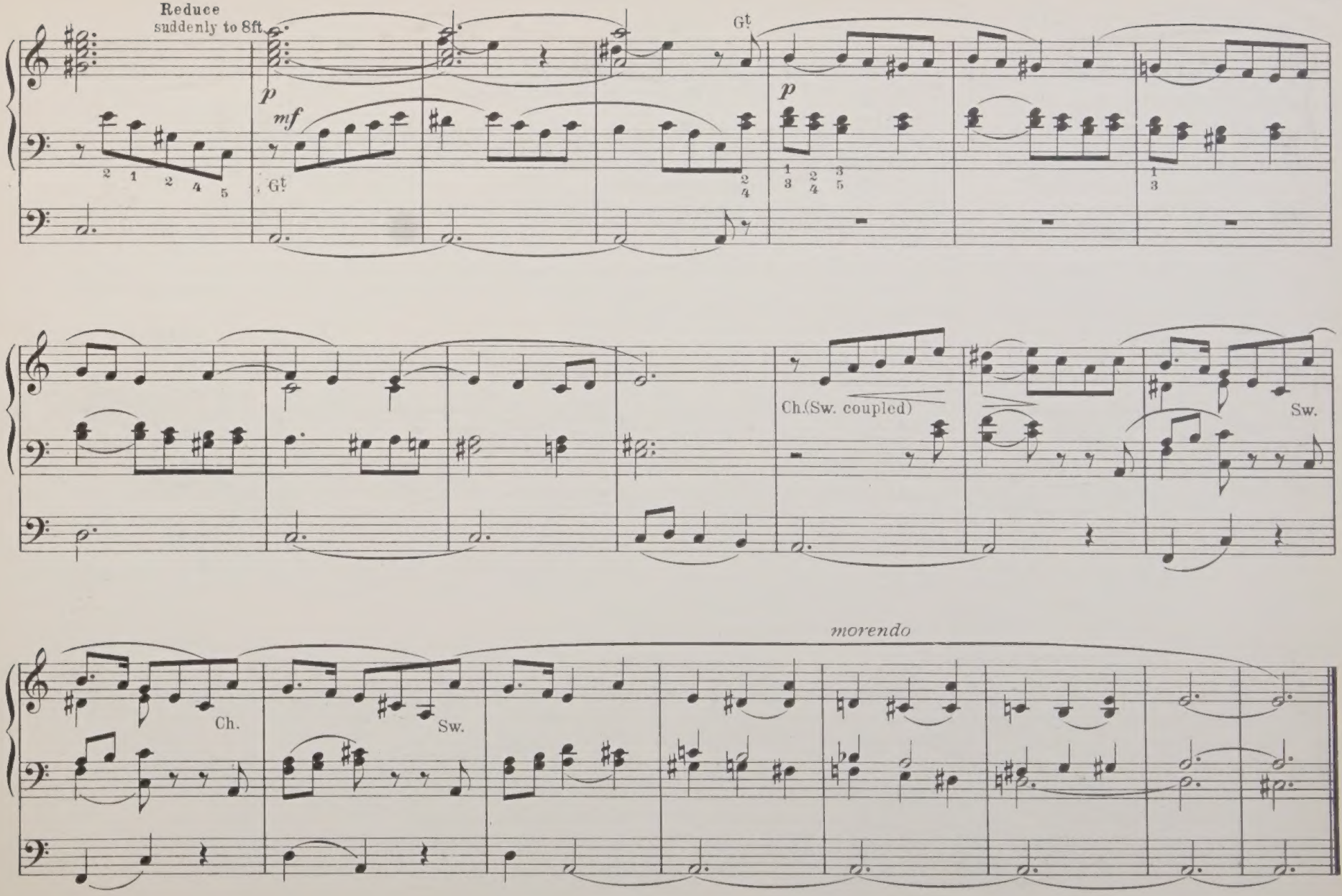

Ch.
pp
V
p
poco rit.
Gt
tempo
Sw.
cresc.
f
p
Sw.


Ch.
p
Ch.
p e cresc.
Sw.
f
p
Sw.
p e rit.
tempo accel. e cresc.
a tempo
[add 16, 8 & 4 ft.]
f
R. L.
ff


Reduce
suddenly to 8ft.
p
mf
Gt.
Gt.
p
Ch.(Sw. coupled)
Sw.
morendo
Ch.
Sw.

No. 20.

Sw. Voix Célestes.
Gt Gamba 8 ft. (Sw. coupled)
Ped. 16 ft (coup. to Sw.)

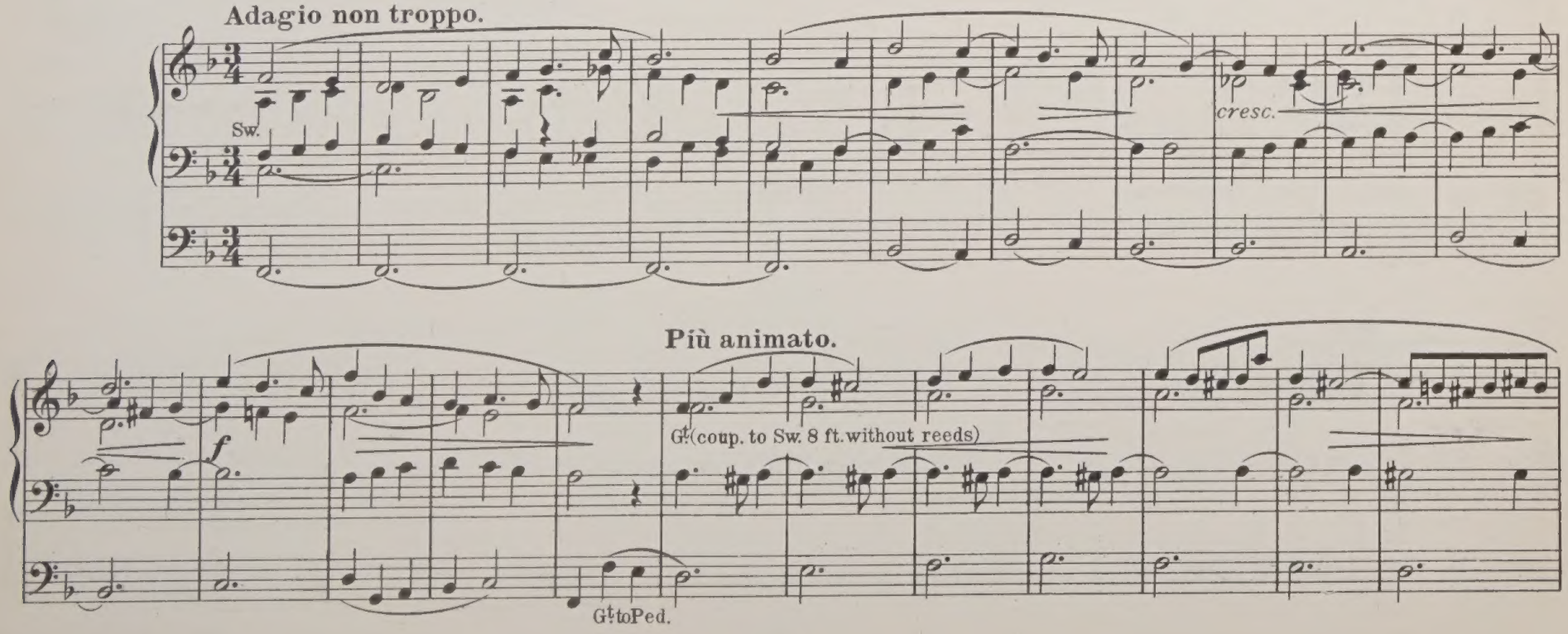
Benedictus.

"The organ sounds, and unseen choirs
Sing the old Latin hymns of peace and love
And benedictions of the Holy Ghost;
And the melodious bells among the spires
O'er all the house-tops and through heaven above
Proclaim the elevation of the Host."

(Longfellow.)

Though of such simple design, the movement will be found full of fine poetic feeling. The melody is sincere and suggestive, and the harmonies are in exquisite taste. Mr Gilbert Arthur Alcock was born in London 1870. He studied with Sir Frederick Bridge, and now holds the appointment of Organist and Choirmaster at St. John's Church, Eastbourne.

Gilbert. A. Alcock.



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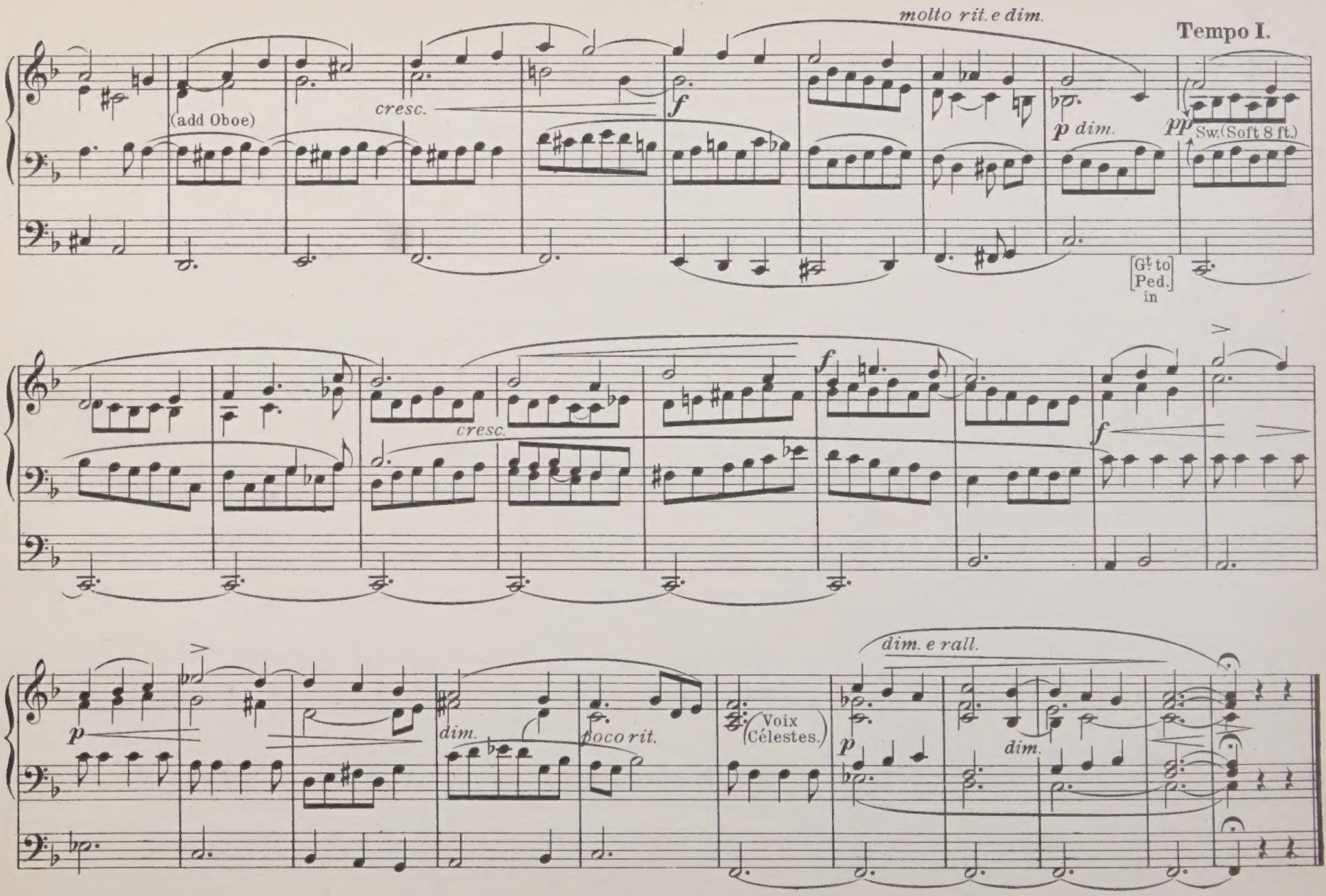

molto rit. e dim.
Tempo I.
(add Oboe)
cresc.
f
p dim.
pp
Sw.(Soft 8 ft.)
Gt to Ped. in
cresc.
f
f
p
dim.
poco rit.
Voix Célestes.
dim. e rall.
p
dim.

Sw. Oboe.
Gt Dulciana.
Ped. 16 ft. (Gt coupled)

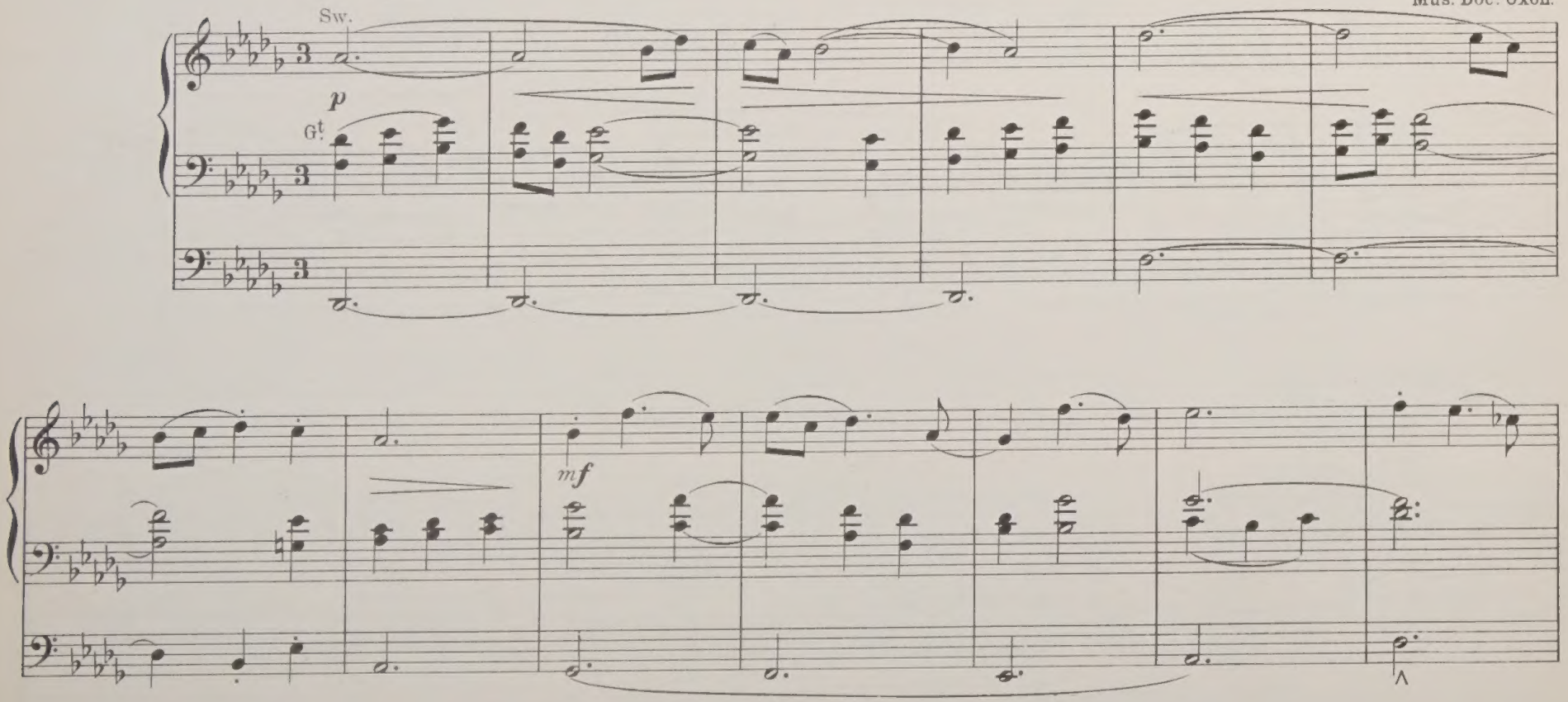
No 21.

Prelude in D flat.

Dr. Lyon's Prelude in D flat—the first of a set of three short pieces for Organ—is melodious and expressive. It will specially recommend itself for the display of a good solo stop.

Andantino.

James Lyon.
Mus. Doc. Oxon.



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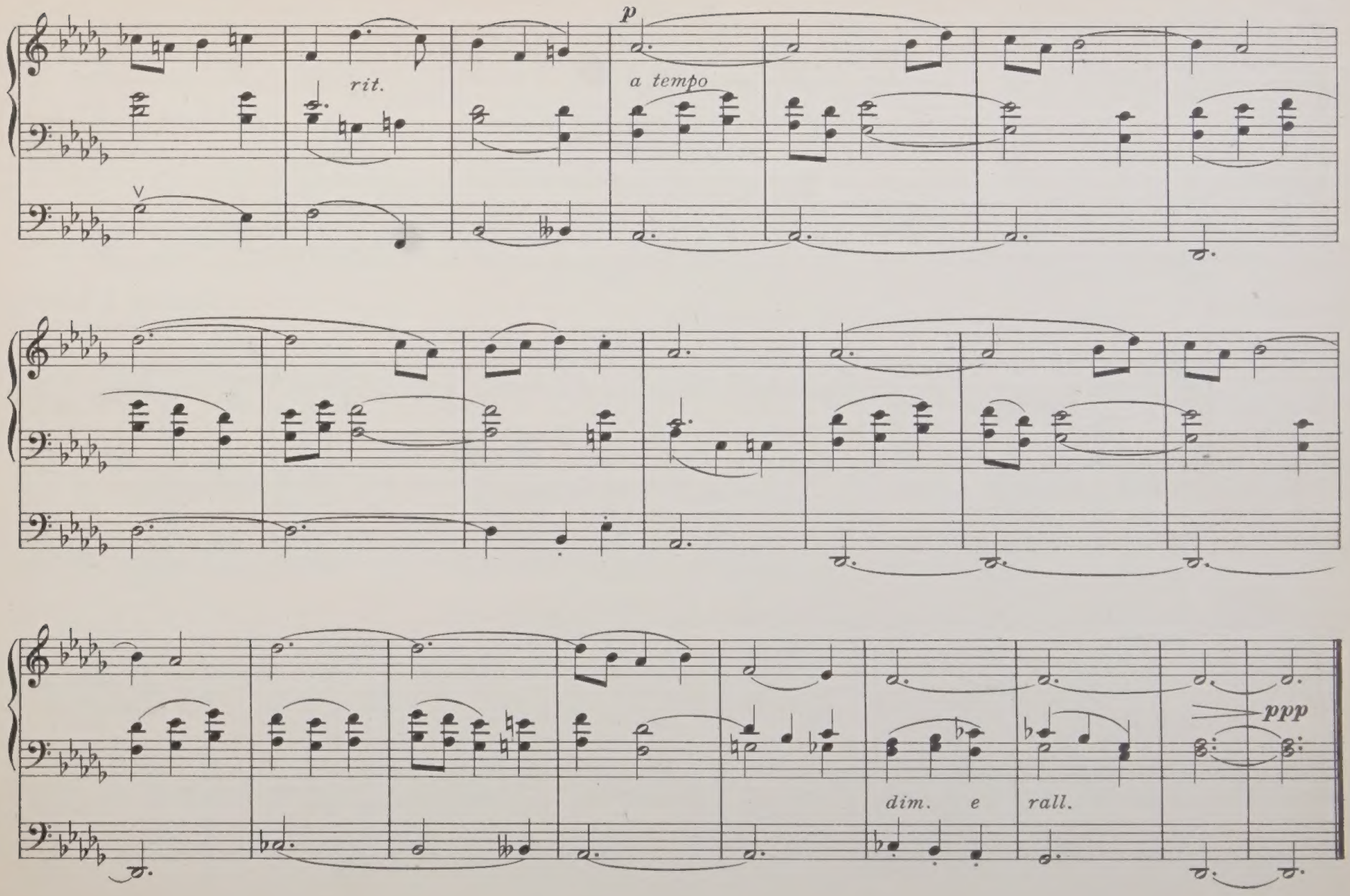

p
rit.
a tempo
dim. e rall.
ppp

Sw. Diap. & Oboe.
Gt Gamba, Dul. & Flute 4 ft. (Sw. coupled)
Ch. Gamba & Flute 8 ft. (Sw. coupled)
Ped. 16 ft. (Sw. coupled)

Nº 22.

Carmen in Memoriam.

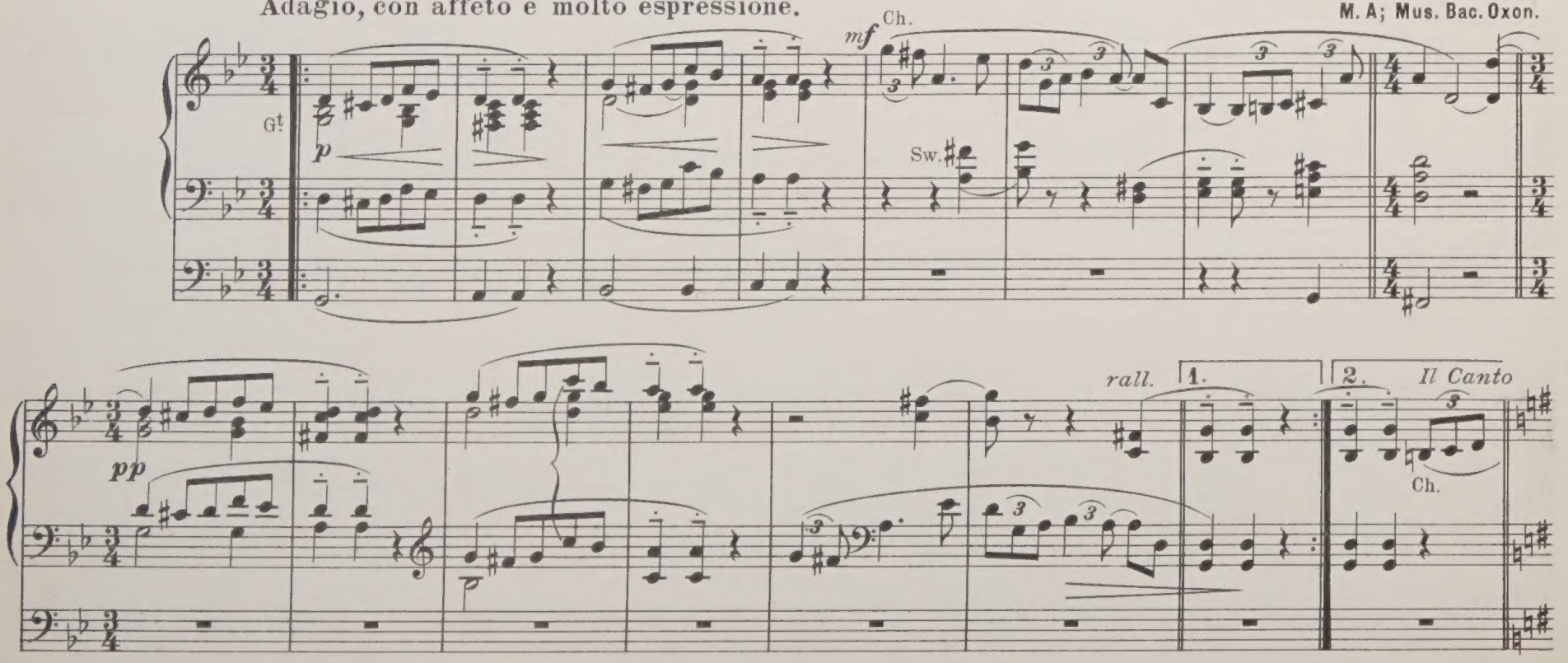
[R. P. R.]

I sing to him that rests below,
And since the grasses round me wave,
I take the grasses of the grave,
And make them pipes whereon to blow.
(In Memoriam XXI)

This pensive and expressive piece is the musical counterpart of such a poem as that quoted (in extract) above. The precious memories of a departed friend are not all gloom; but they are perforce tinged with regret. Music is a true medium for such expression, and as is seen in the following piece can blend the happiness and the tears inseparable from the mortal lot. The Rev. Geoffrey C. E. Ryley was born at Sarratt Rectory 1866. He was educated at the King's-school, Canterbury, and at Trinity-college Oxford. He has held a minor canonry of Canterbury since 1900.

Geoffrey C. E. Ryley.
M. A; Mus. Bac. Oxon.

Adagio, con affeto e molto espressione.



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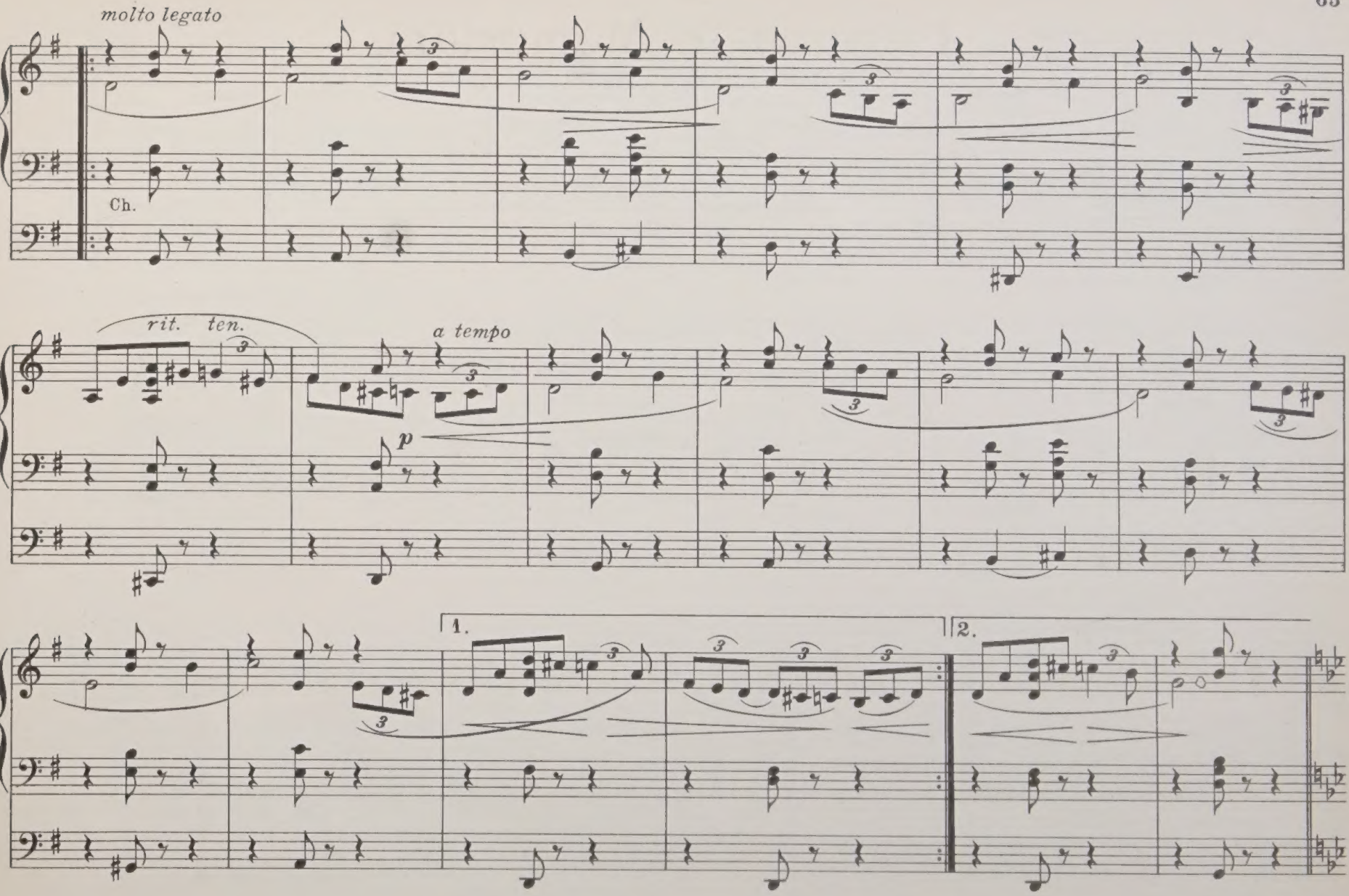
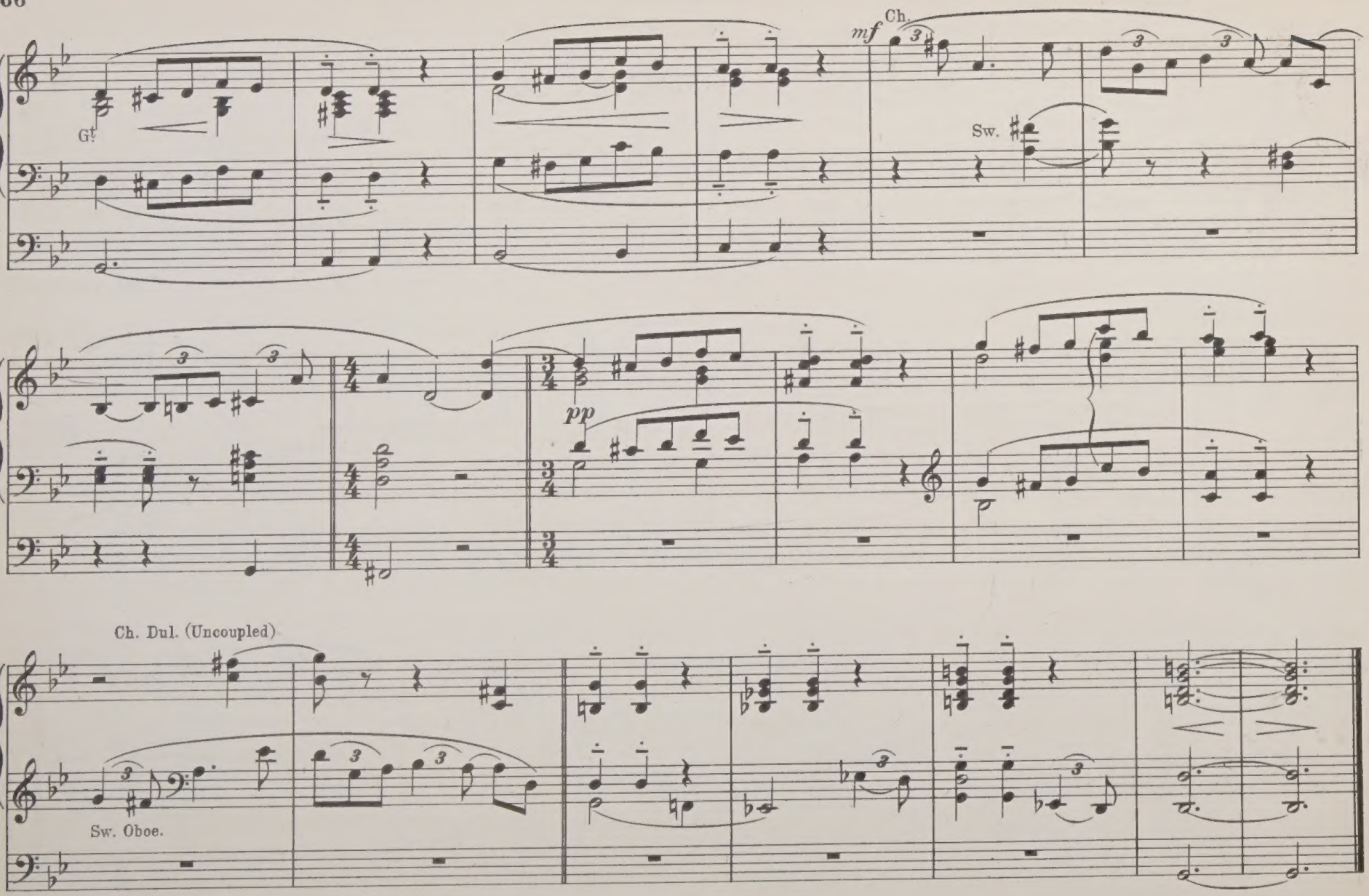

molto legato
Ch.
rit. ten.
a tempo
p
1.
2.


Gt.
mf
Ch.
Sw.
pp
Ch. Dul. (Uncoupled)
Sw. Oboe.

Sw. Diaps. 8 ft.
Gt Claribella (Sw. coupled)
Ch. Gamba.
Ped. 16 ft. (Sw. coupled)

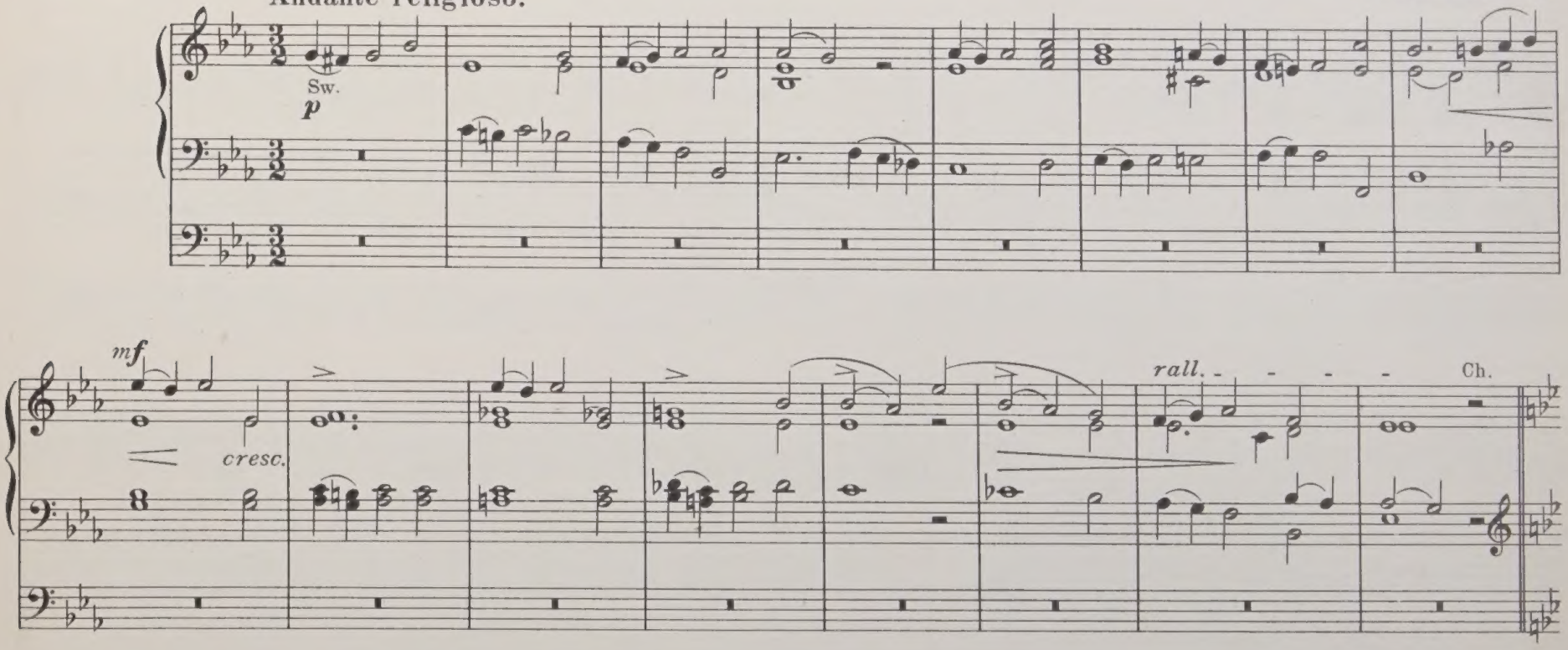
To. E. M. H.

No 23.

Reminiscences.

To summon again the mood which past events produced in us is a grateful and musical task. The ecstasy is there; but it becomes softened and moulded to a grace. Joy becomes humanised, if not spiritualised. In such a piece the music tells its own tale, and words are not wanted. The theme pursues its graceful course so naturally and so easily that one scarcely notices that it reappears in conjunction with a new phrase in the Dominant. Delicate registration is needed throughout the movement. Mr. Thomas Hassard was born in 1874. He is an F. R. C. O. and holds the appointment of Choirmaster and organist at the parish church Welwyn, Herts.

Andante religioso. **Thos. Hassard.**



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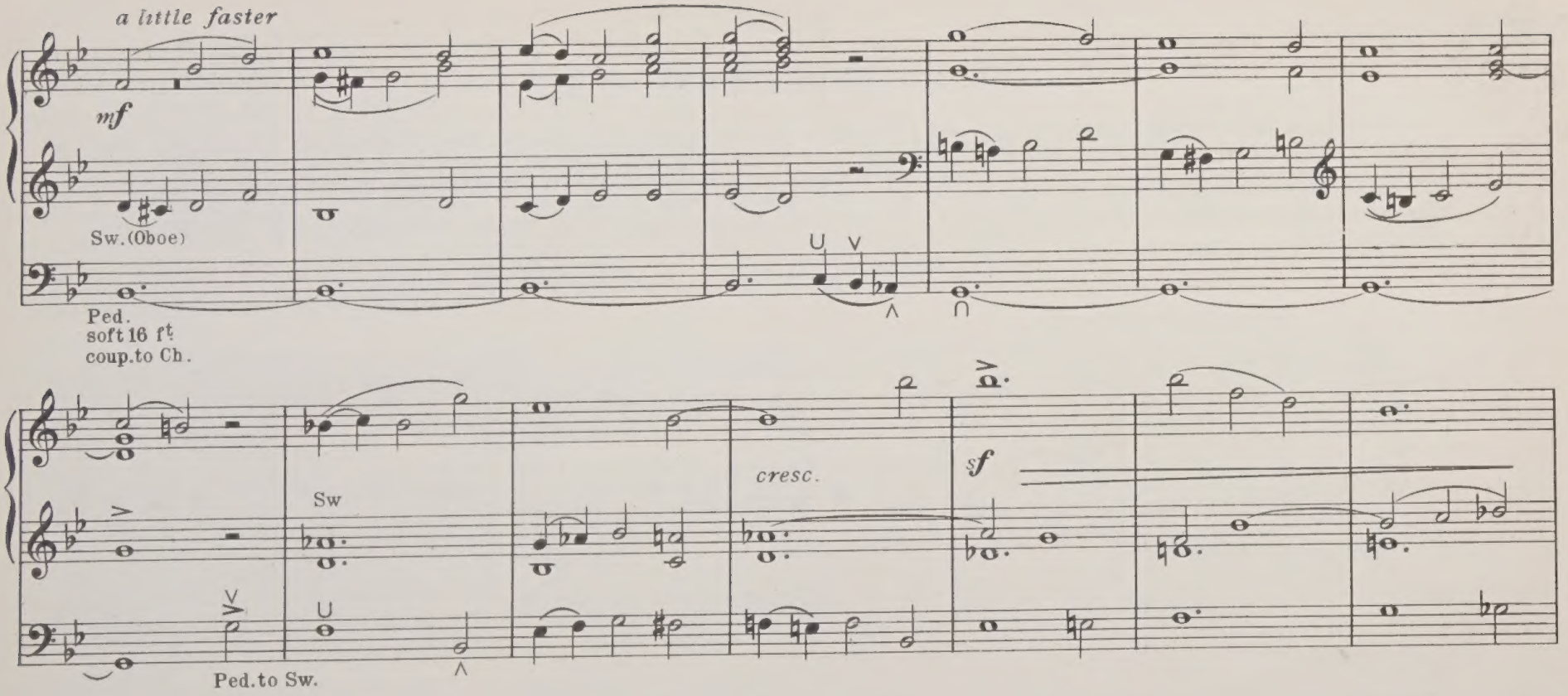
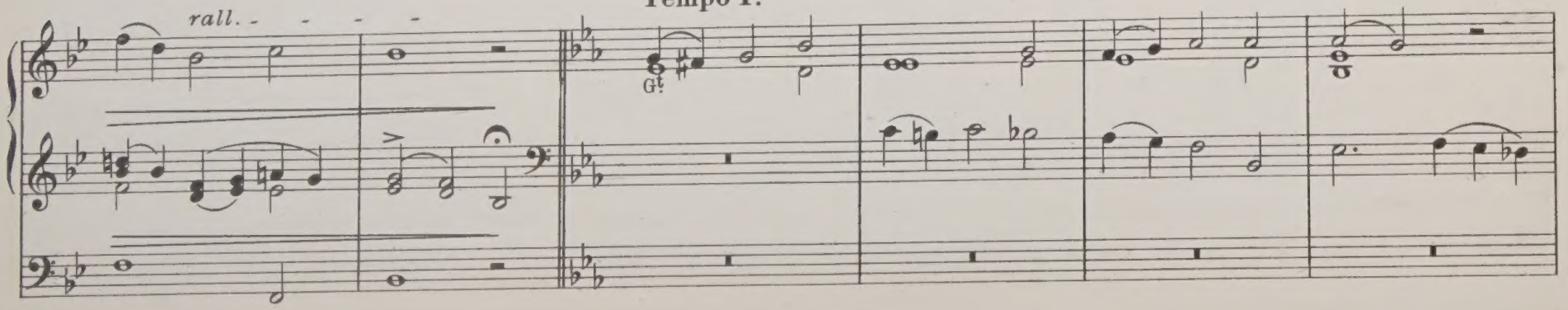
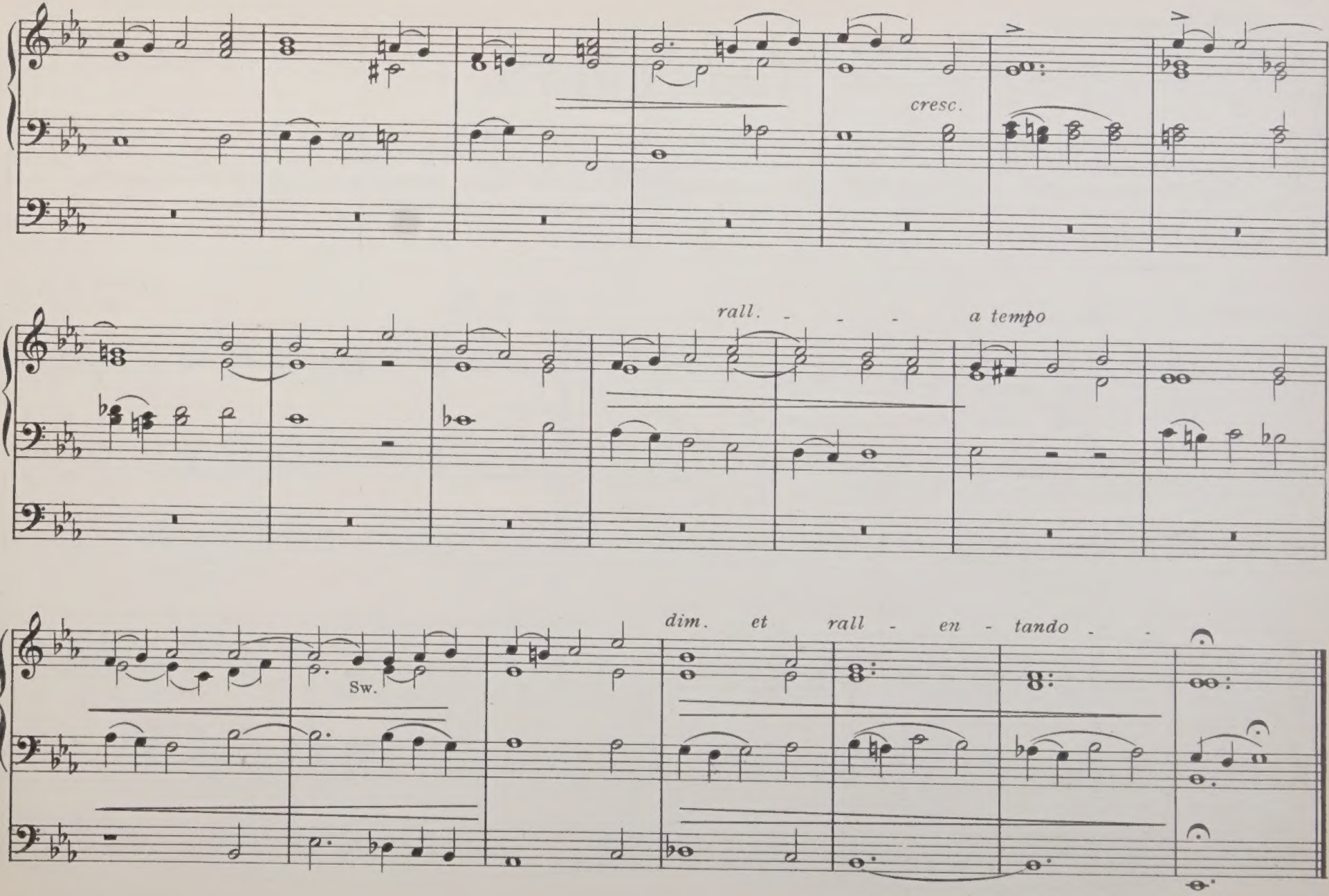

a little faster
mf
Sw.(Oboe)
Ped.
soft 16 ft
coup.to Ch.
Sw
cresc.
sf
Ped.to Sw.

Tempo I.


rall.
Gt


cresc.
rall. - - - a tempo
Sw.
dim. et rall - en - tando - -

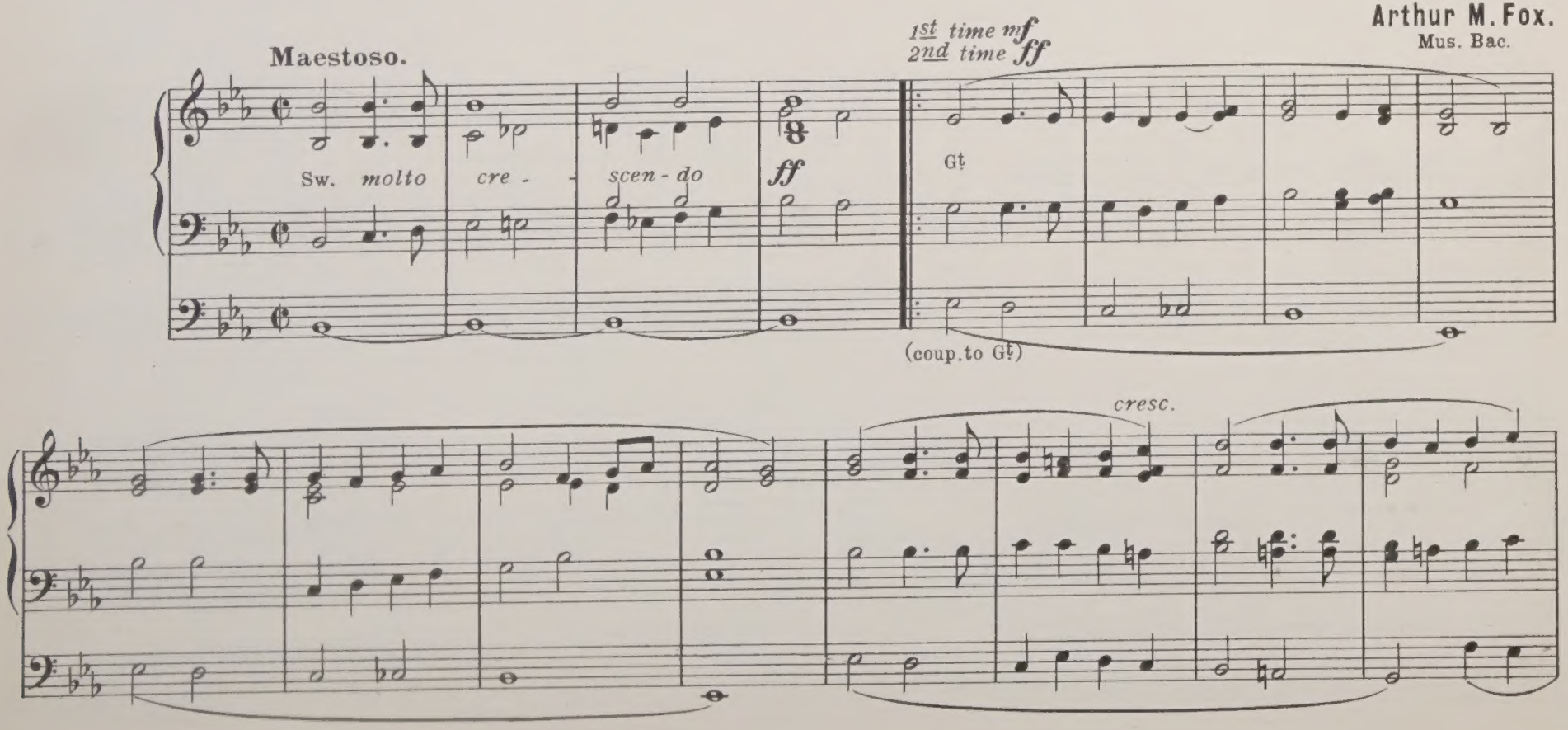
Sw. Full.
Gt. Diaps. (Sw. coupled.)
Ch. 8 & 4 ft.
Ped. 16 ft. open (coupled to Sw.)

No. 24.

Alla Marcia.

The Silver Trumpets of Moses - of which we read in *Numbers* chapter X - gave the signal of the March - whether sacred or martial - and thus foreshadowed the movement itself, which is understood to have come to us through its Military uses, and (perhaps) by way of the stage. The Sanscrit gives *maryâ* a boundary, *mrga* a chase; and the Celtic *marc* a horse. Military movements were towards or over the boundary, and the chase was led in forest-land out of inhabited bounds. The present is a good rhythmical piece, well adapted to marching; and the trio is in quiet contrast.

Arthur M. Fox.
Mus. Bac.



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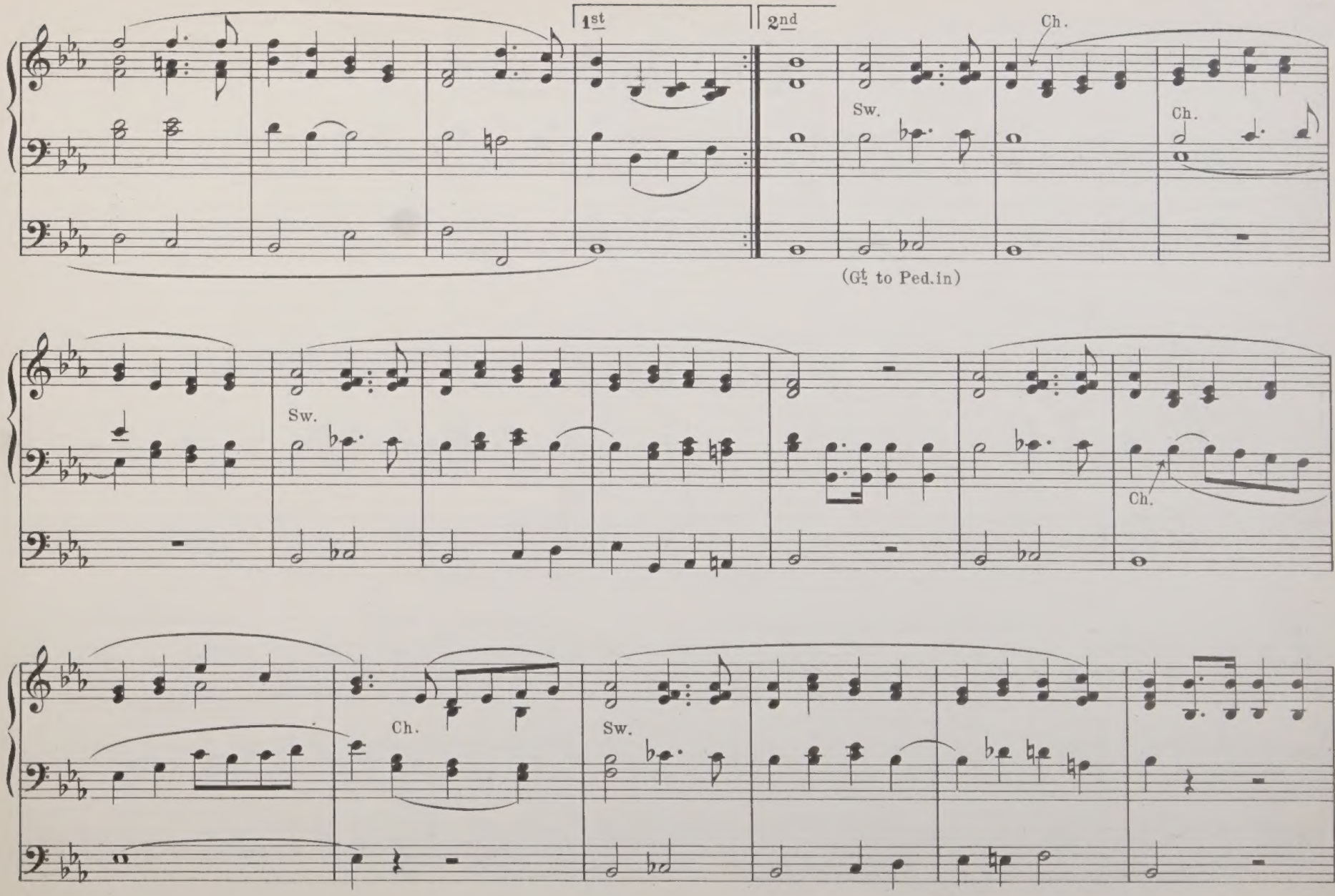
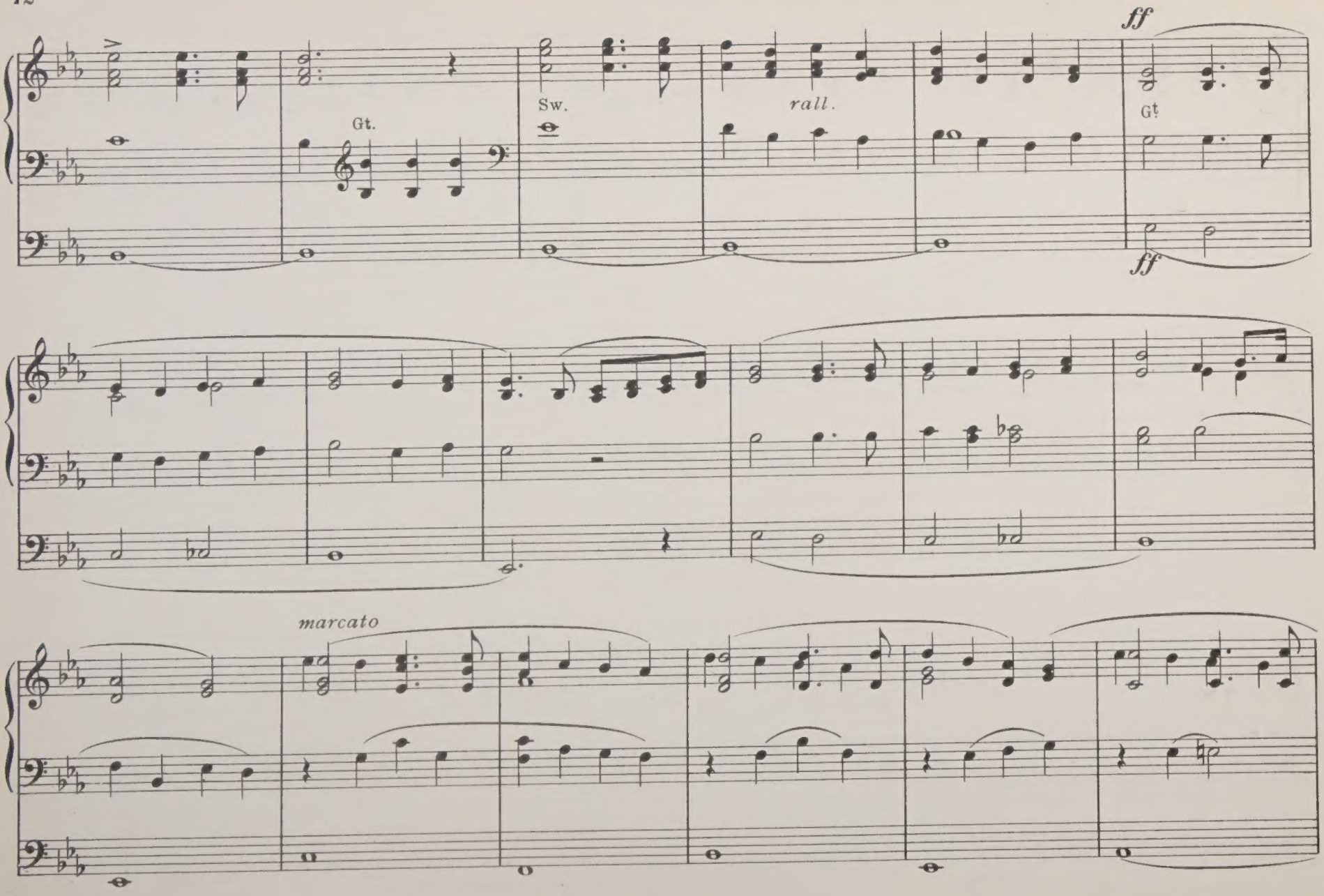
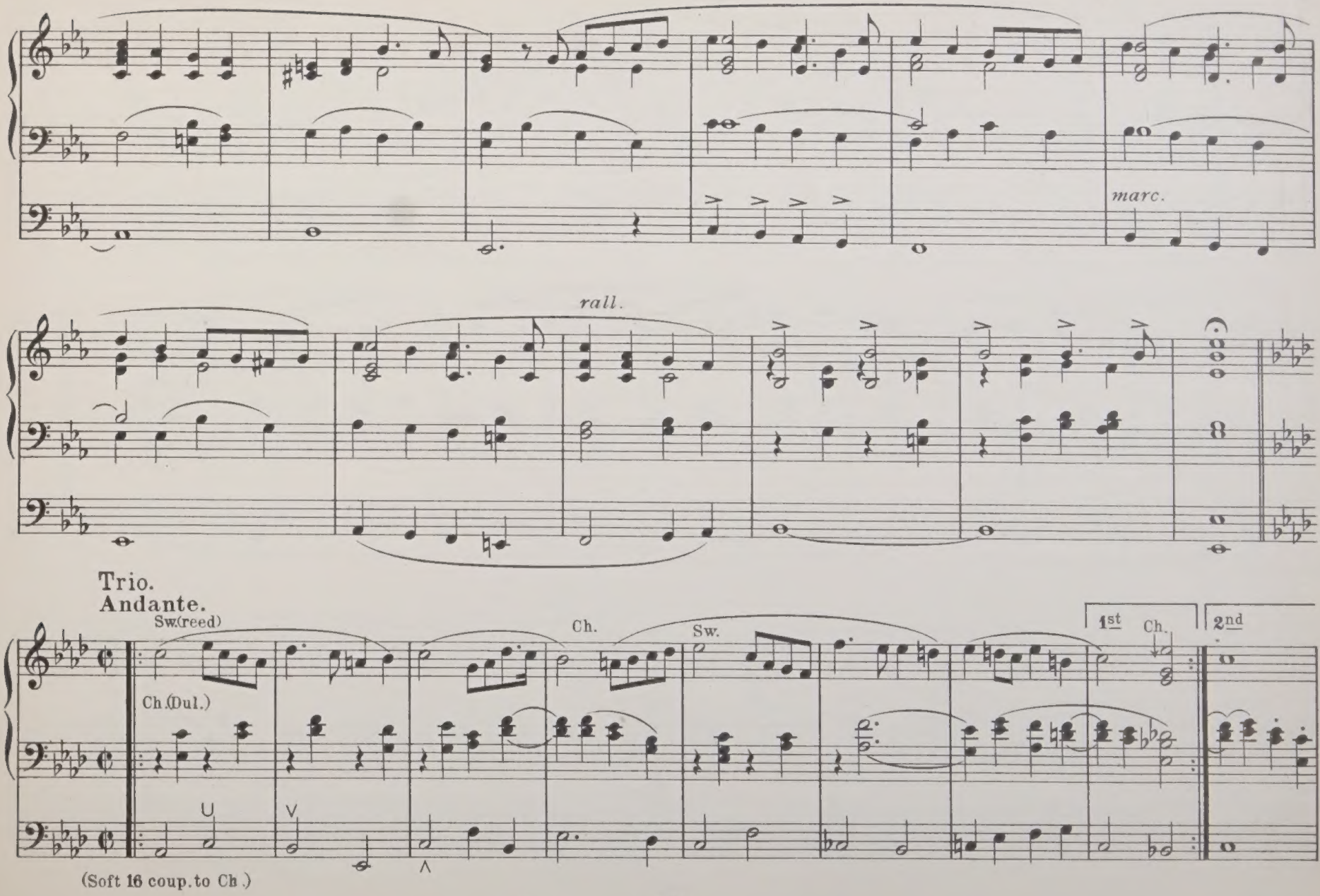
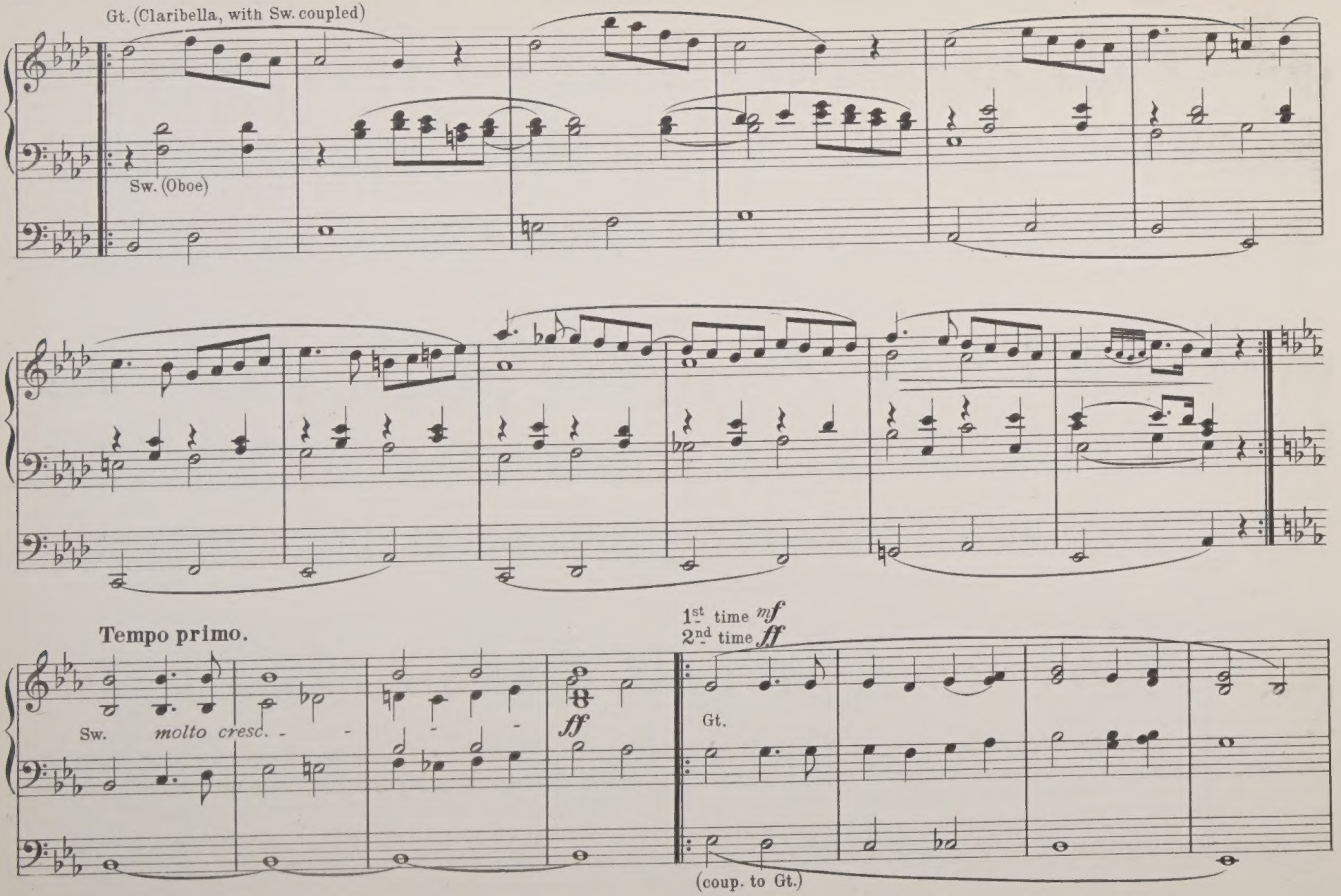
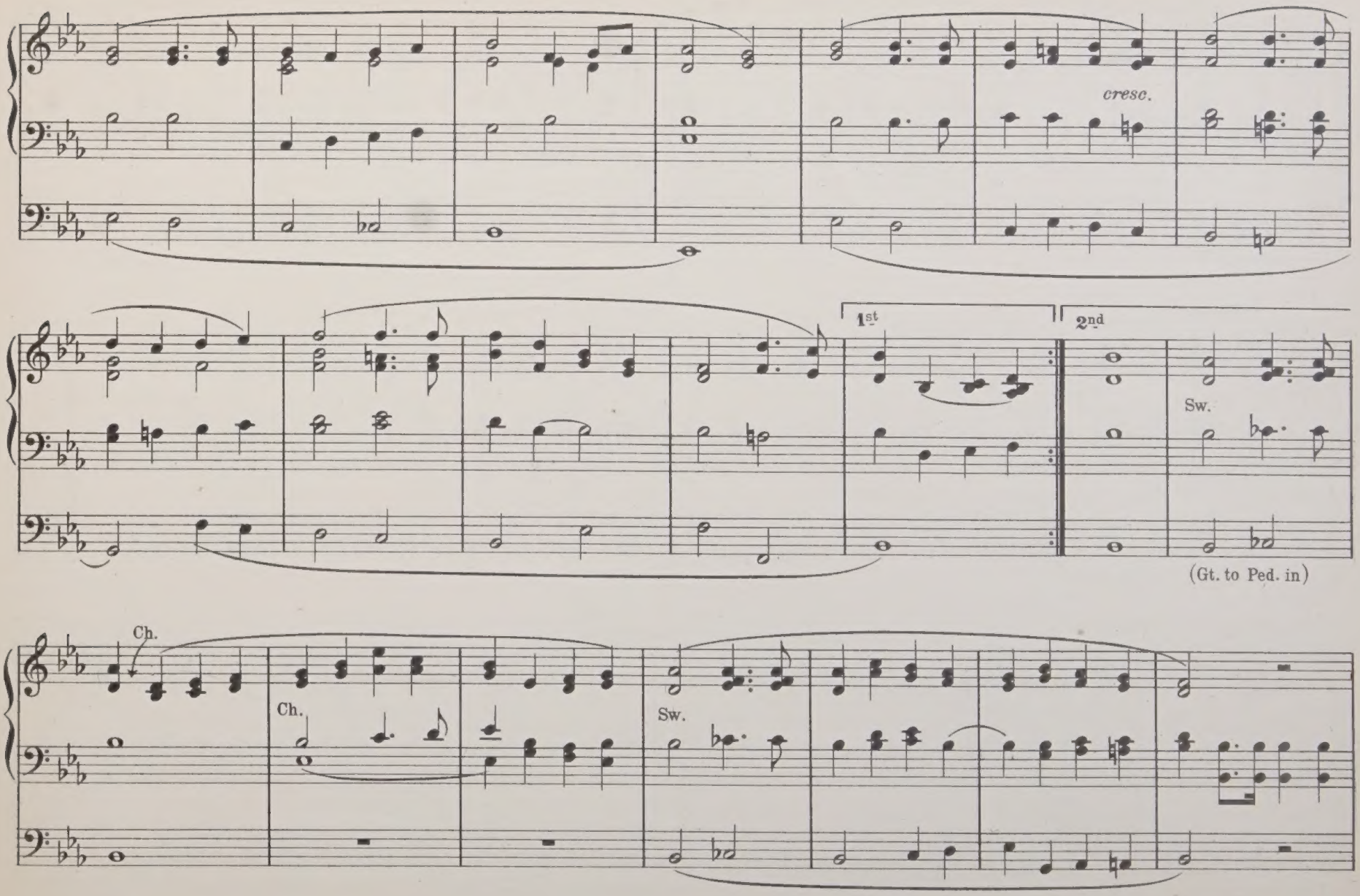
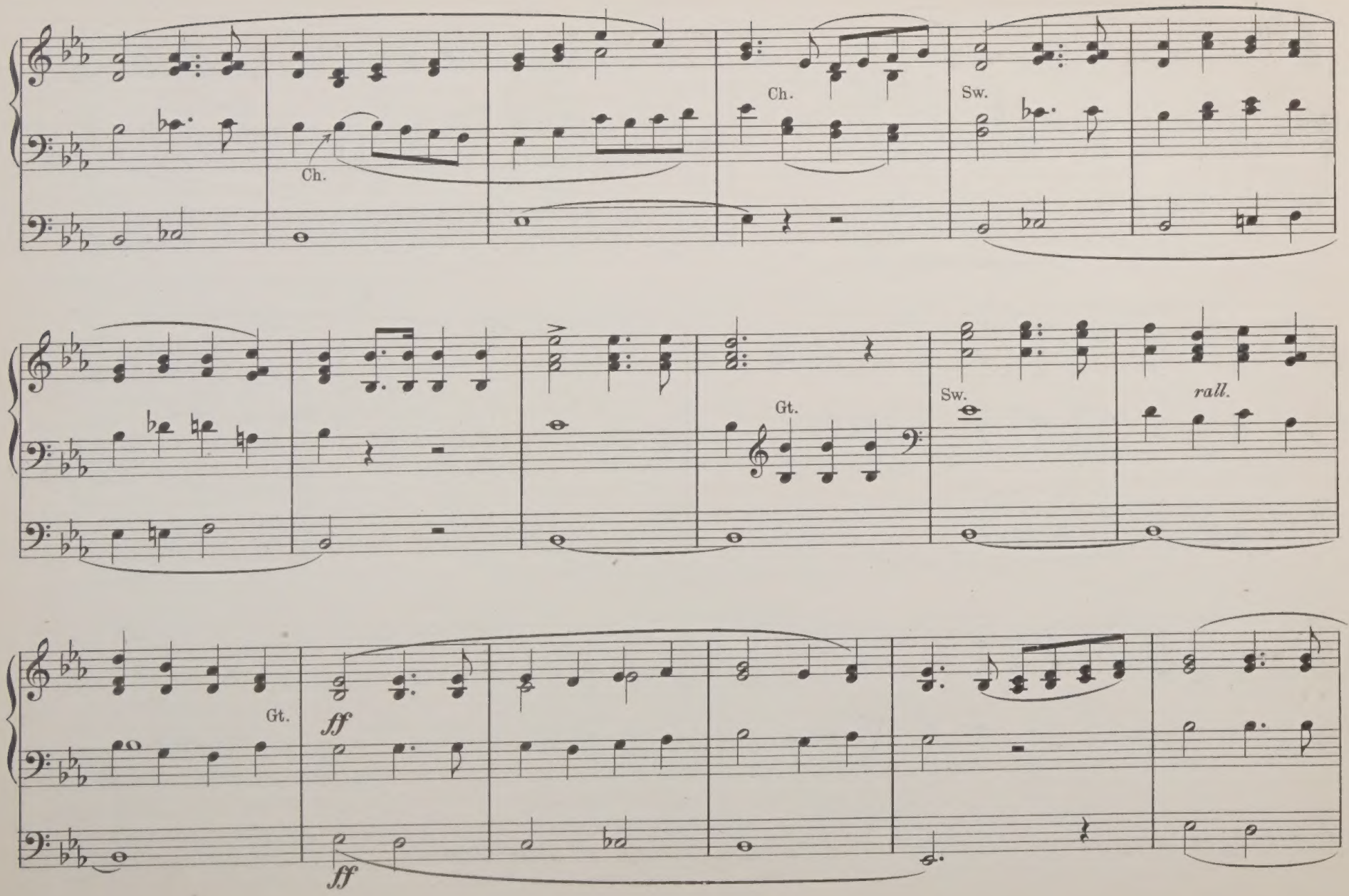

1st
2nd
Ch.
Sw.
Ch.
(Gt. to Ped.in)
Sw.
Ch.
Ch.
Sw.

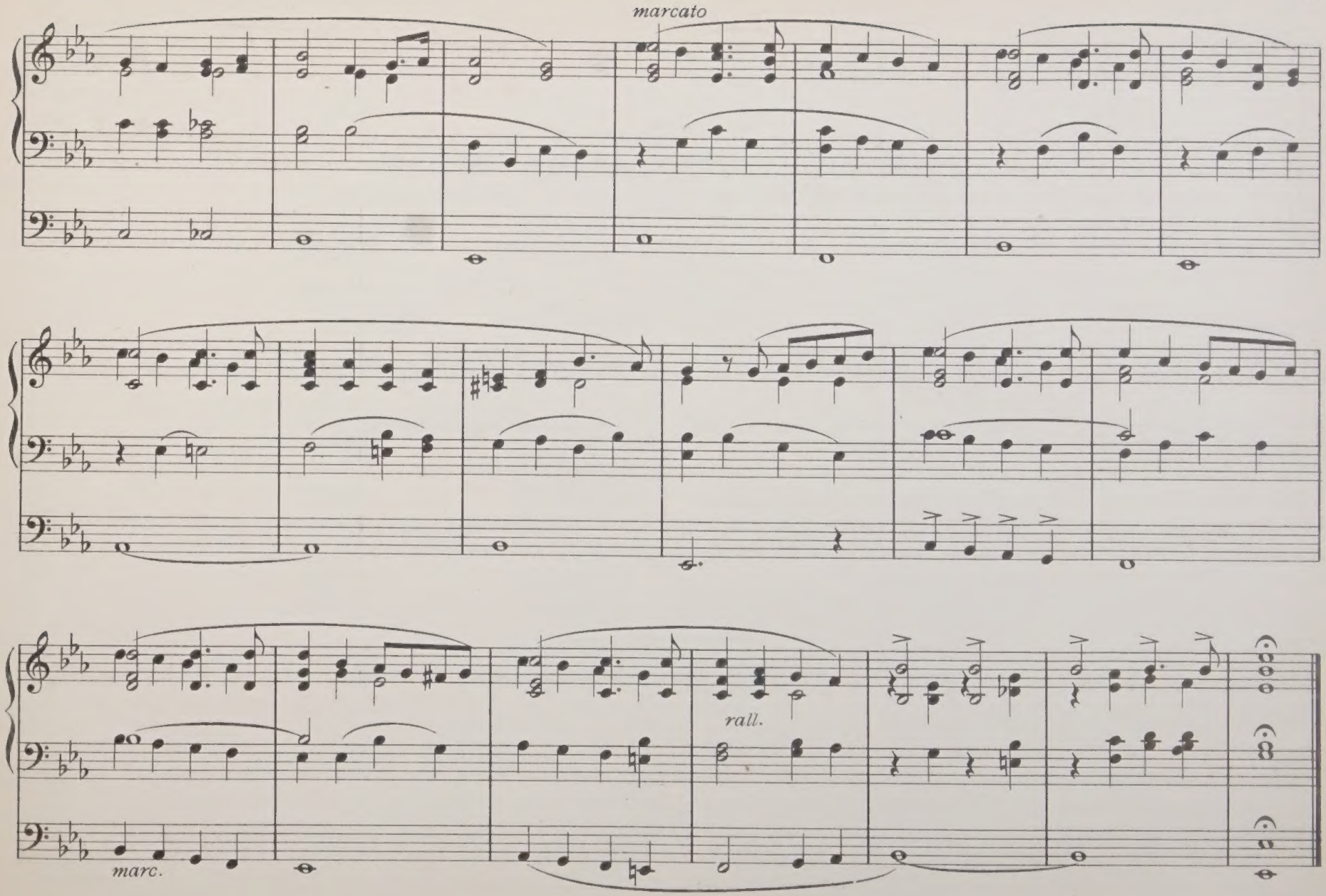

ff
Gt.
Sw.
rall.
Gt
ff
marcato


marc.
rall.
Trio.
Andante.
Sw.(reed)
Ch.
Sw.
1st
Ch.
2nd
Ch.(Dul.)
(Soft 16 coup.to Ch.)


Gt. (Claribella, with Sw. coupled)
Sw. (Oboe)
Tempo primo.
Sw.
molto cresc.
ff
1st time mf
2nd time ff
Gt.
(coup. to Gt.)


cresc.
1st
2nd
Sw.
(Gt. to Ped. in)
Ch.
Ch.
Sw.


Ch.
Ch.
Sw.
Gt.
Sw.
rall.
Gt.
ff
ff


marcato
rall.
marc.

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29. Voluntary in E major
30. Interlude
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32. Andante con moto
33. March in D major

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35. Andantino
36. Fugue
37. Larghetto
38. Andantino
39. Adagio
40. March

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44.	Moderato in C minor	" "
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47.	Saraband in C major	" "
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53.	Sonata—Un poco Largo	DR. ARNE
54.	Gavotte	" "

(To be continued).

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Contents of Book IV.

25	Postlude in C minor	F. MAURICE JEPHSON.	Page 78.
26	Andante Grazioso (in D major)	F. R. FRYE.	" 82.
27	Andante (in G)	JOHN E. CAMPBELL.	" 86.
28	A Dirge (in D minor)	EDMONDSTOUNE DUNCAN.	" 90.
29	Pastorale (in F)	JOAN WILLIAMS.	" 97.
30	Simplesse (Berceuse)	M. ENRYCLE.	" 100.
31	Prelude (in A major)	ERNEST A. ANDREWS.	" 102.

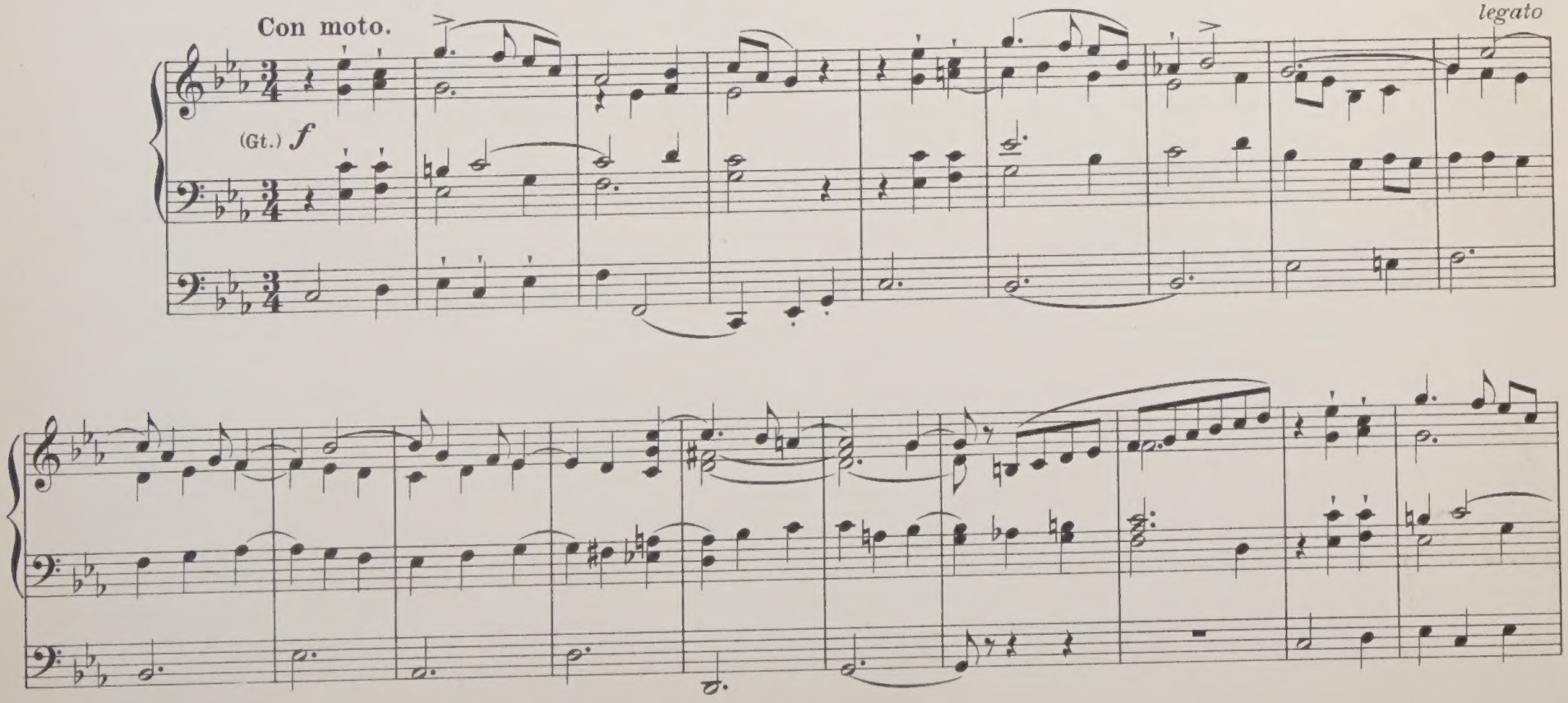
Sw. 16 8 & 4 ft.
Gt Diaps. 8 ft. (Sw. coupled)
Ch. 8 & 4 ft.
Ped. 16 & 8 ft. (coupled to Gt)

No. 25.

Postlude.

The character of this postludial piece, strong, well-knit and impetuous, is preserved throughout, with scarce any break or relief, save what is effected in the scoring. It will serve as a concluding voluntary, and display to the utmost advantage the effect of a fine full-organ. The composer, who is an Associate of the Royal College of Organists, was born at Derby 1886. He is Organist and Choirmaster of the Presbyterian Church, Richmond, Surrey.

F. Maurice Jephson.



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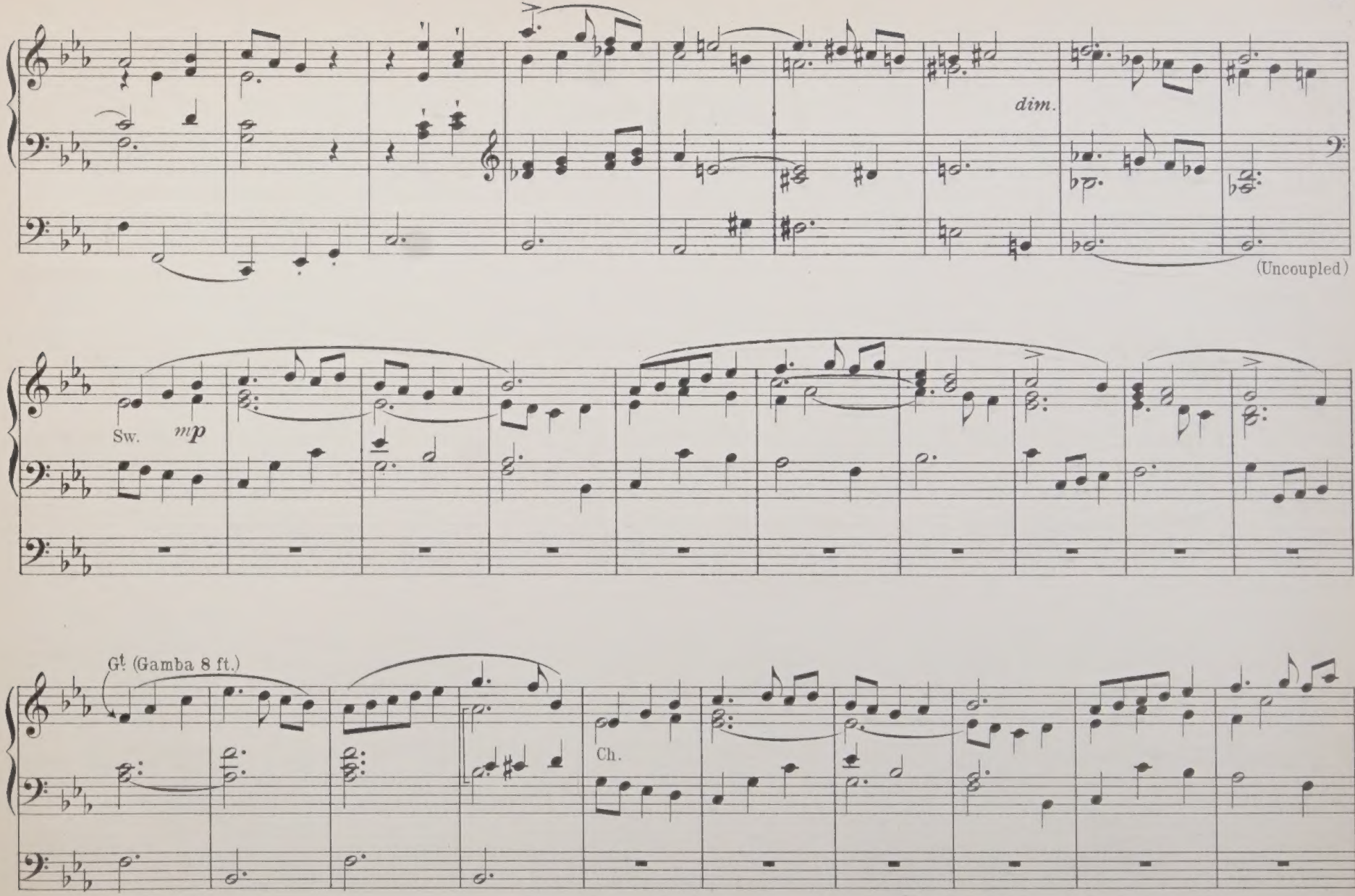
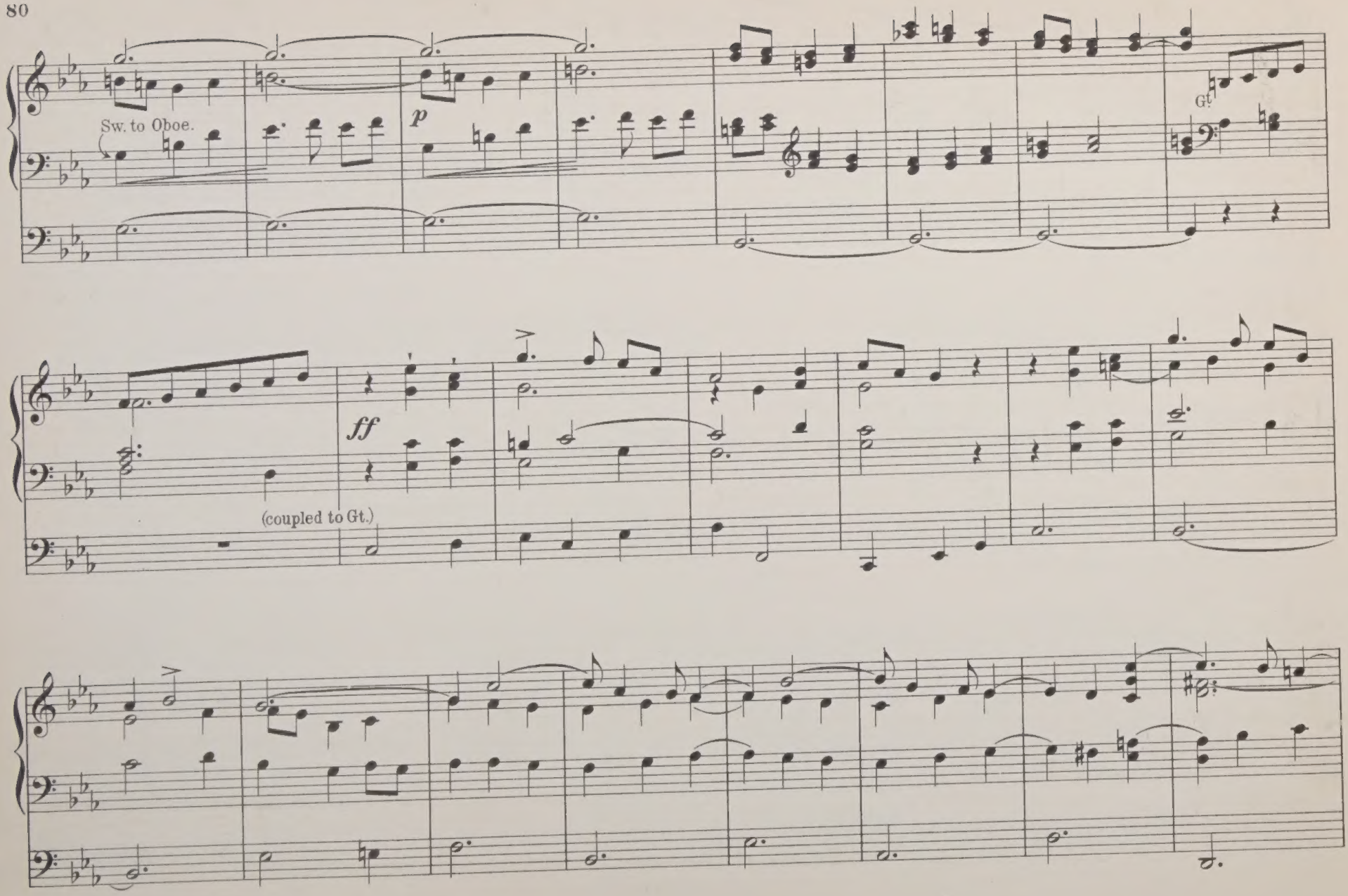
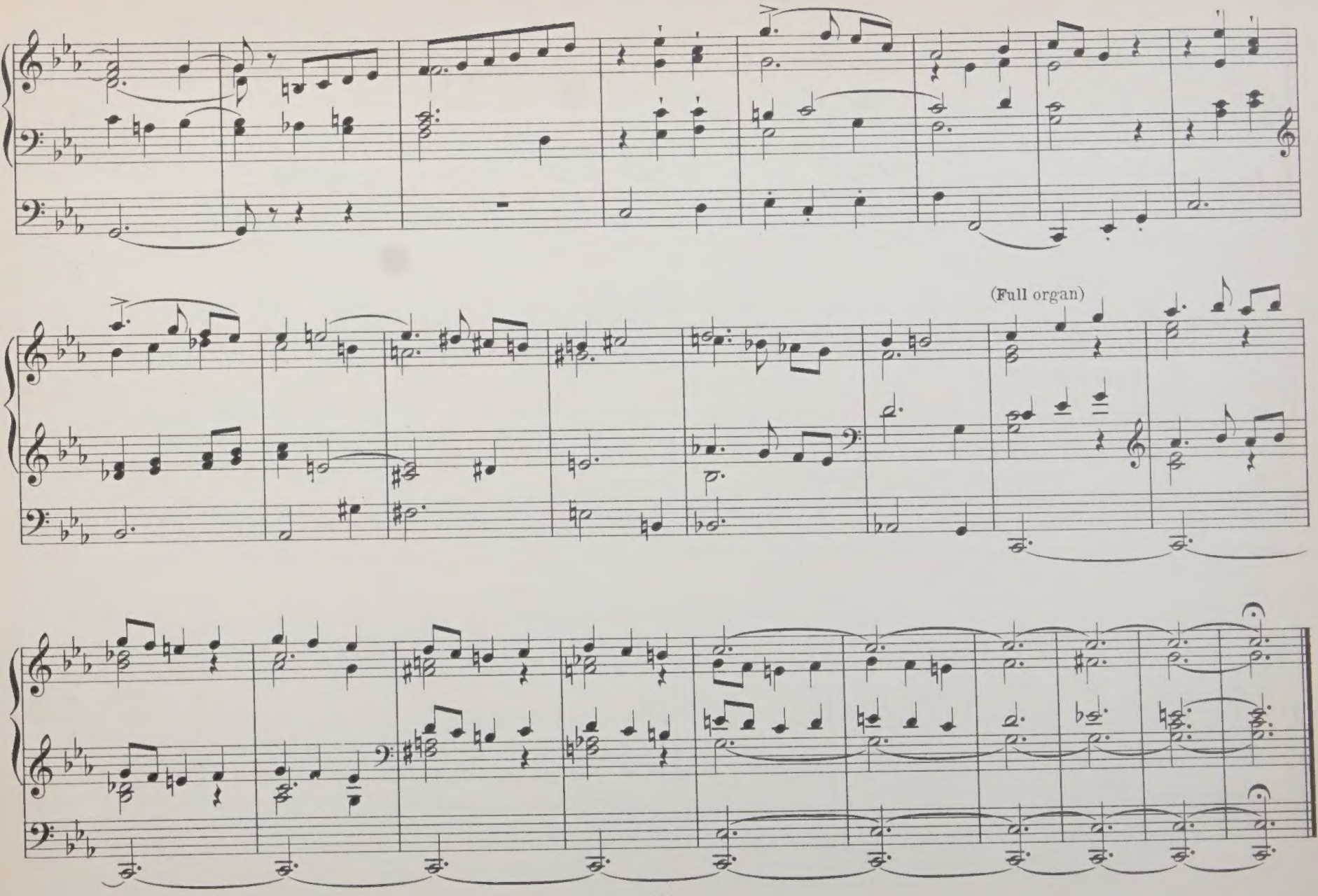

dim.
(Uncoupled)
Sw.
mp
Gt (Gamba 8 ft.)
Ch.


Sw. to Oboe.
p
Gt.
ff
(coupled to Gt.)



1984

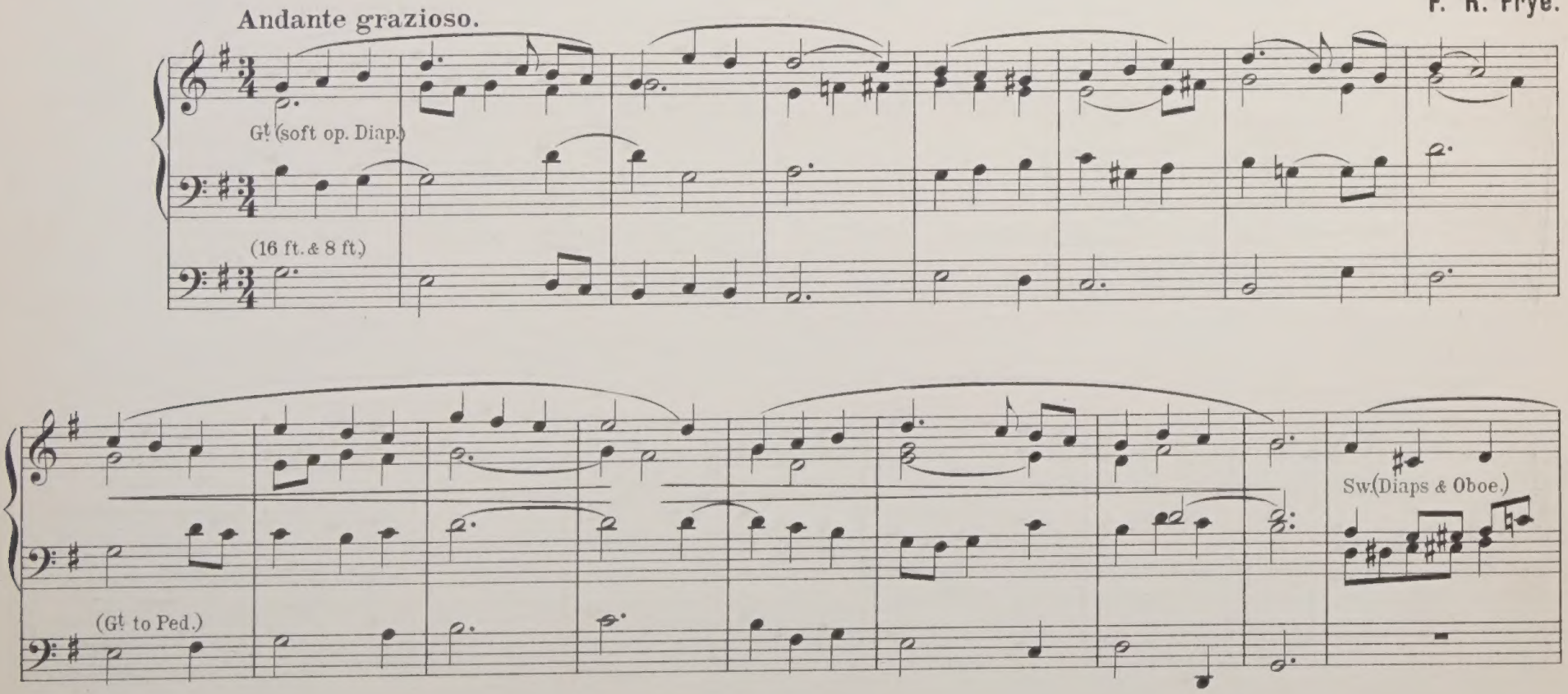
Sw. Soft Reed.
Gt. op. Diap. *Piano* (Sw. coupled)
Ch. 8 & 4 ft. Flutes.
Ped. 16 & 8 ft.

No. 26.

Andante Grazioso.

A highly-expressive chamber movement—such as the following calls for especial registration to suit the particular instrument employed. Our indications will broadly serve, where the piece is played as an opening church voluntary, for which it is well adapted. Frederick R. Frye, Fellow of the Royal College of Organists and Mus. Bac. Cantab., holds the appointments of Organist and Choirmaster at the Parish Church, Chelmsford.

F. R. Frye.



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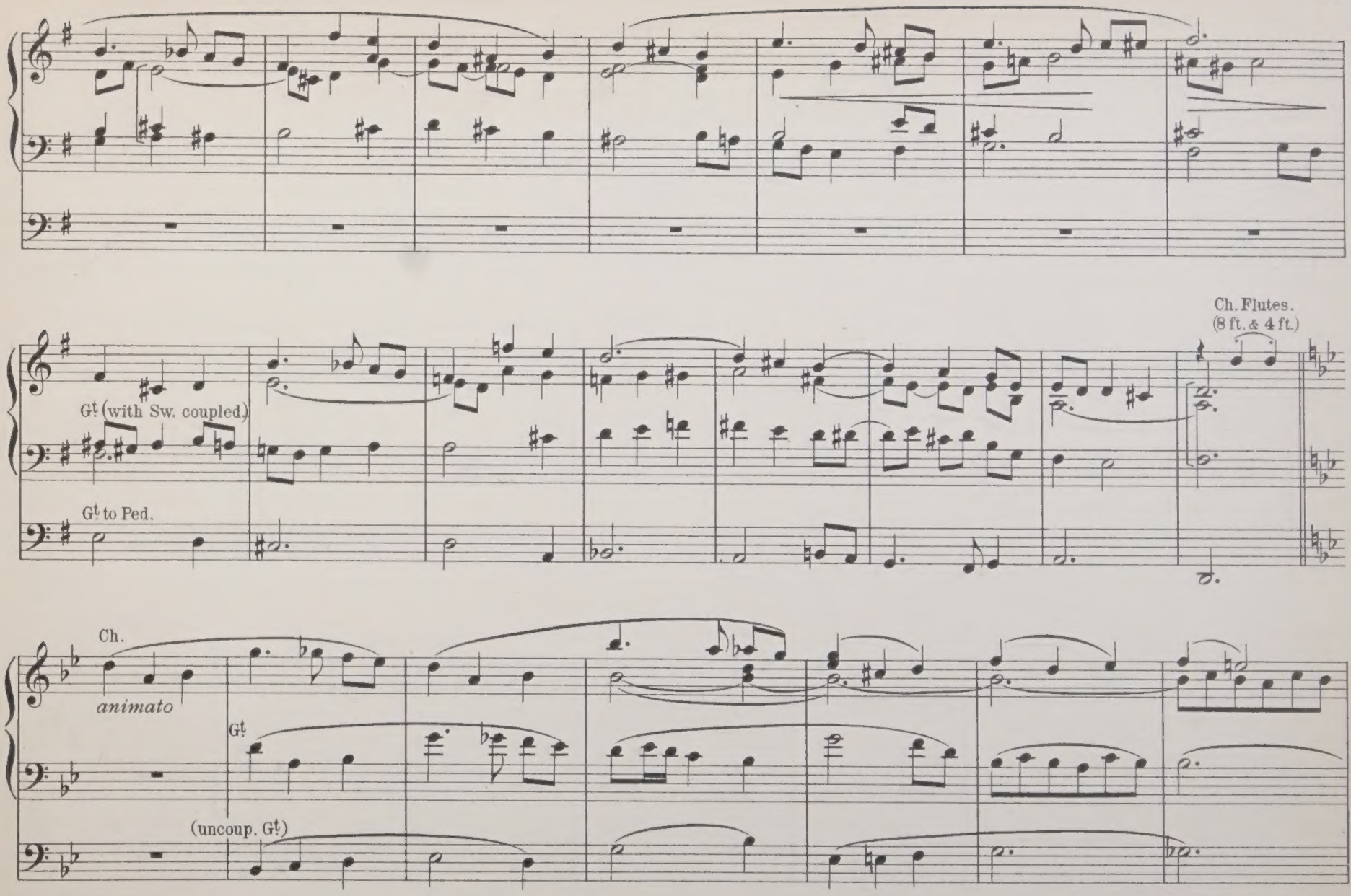
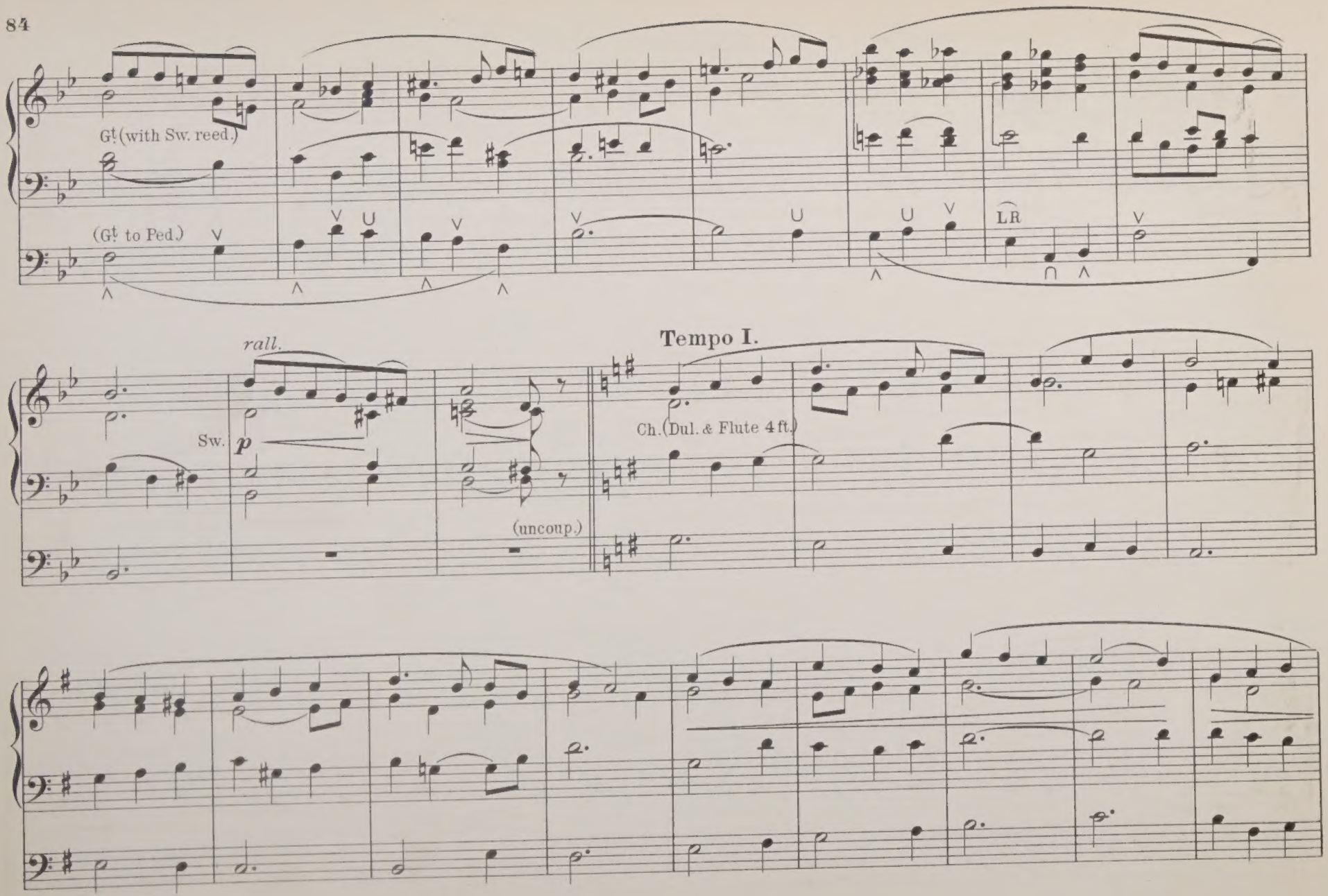
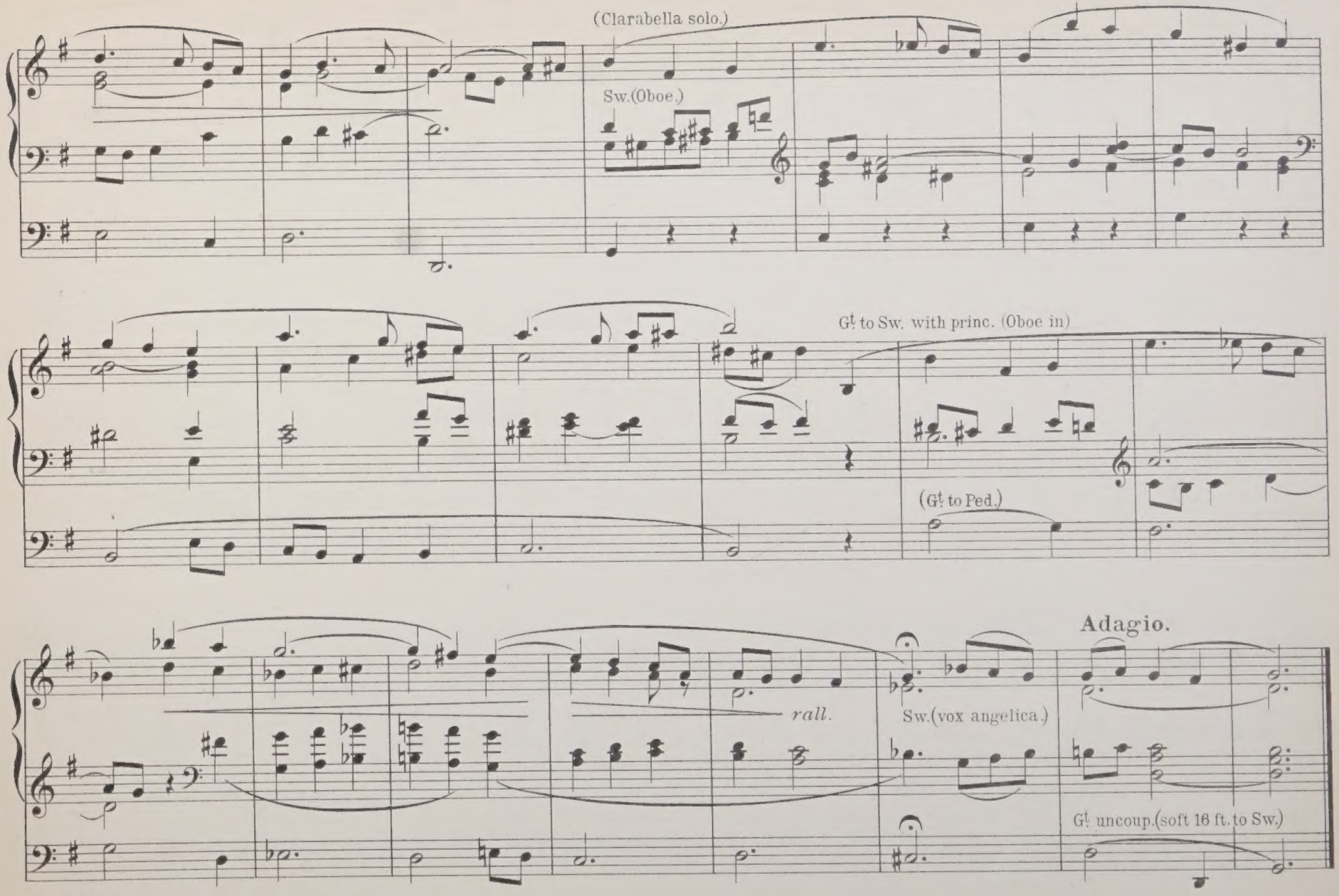

Ch. Flutes.
(8 ft. & 4 ft.)
Gt. (with Sw. coupled.)
Gt. to Ped.
Ch.
animato
Gt.
(uncoup. Gt.)


G♮ (with Sw. reed.)
(G♮ to Ped.)
LR
rall.
Sw.
p
(uncoup.)
Tempo I.
Ch. (Dul. & Flute 4 ft.)


(Clarabella solo.)
Sw.(Oboe.)
G! to Sw. with princ. (Oboe in)
(G! to Ped.)
Adagio.
rall.
Sw.(vox angelica.)
G! uncoup.(soft 16 ft. to Sw.)

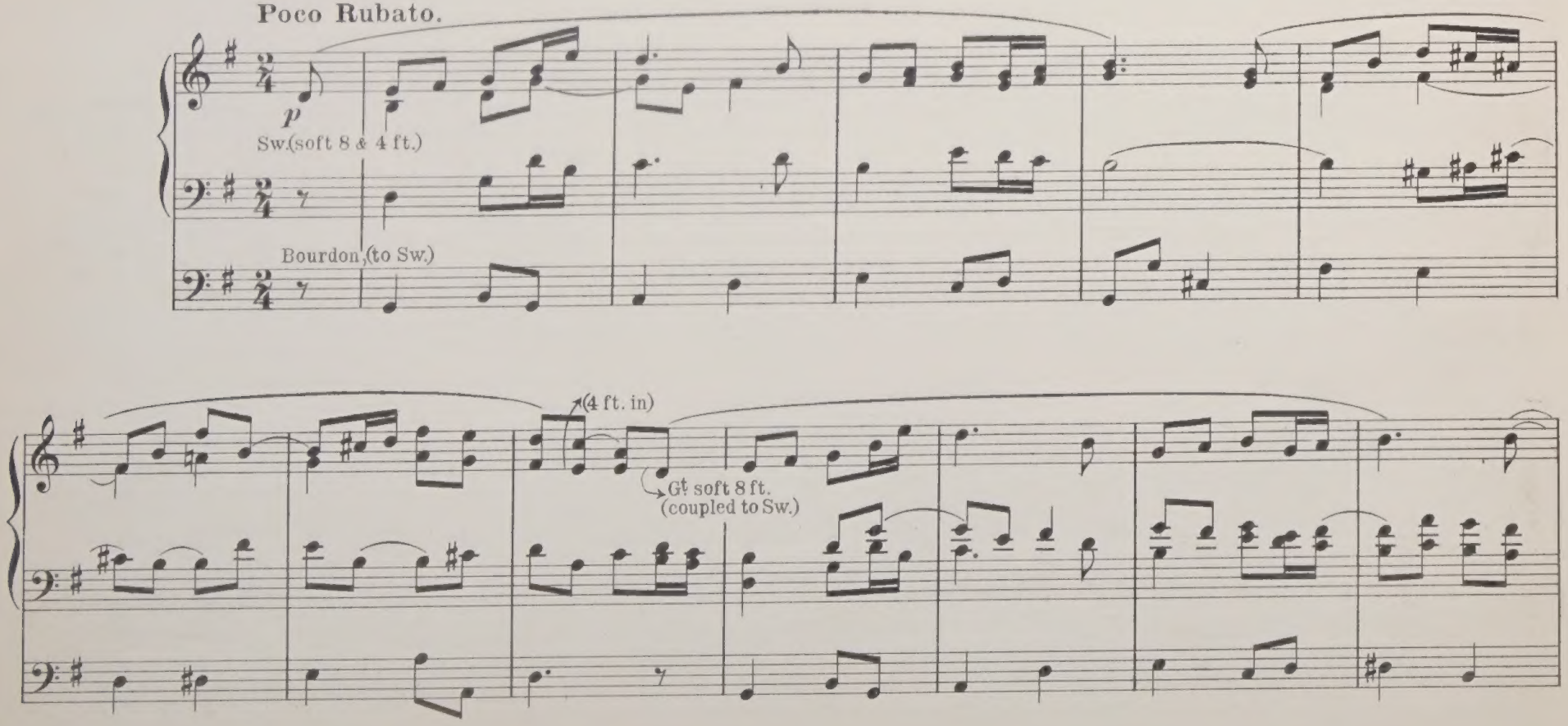
Sw. Soft 8 & 4 ft.
Gt Gamba 8 ft (Sw. coupled.)
Ped. Bourdon 16 ft.(coupled to Sw.)

No 27.

Andante.

A genial little Andante—frank and spontaneous in character, offering no difficulties, is always welcome. Mr. Campbell's piece fully merits the description given. The composer born at Littlehampton in 1873, is Music-master at Allhallow's School, Honiton, Devon.

John E. Campbell.



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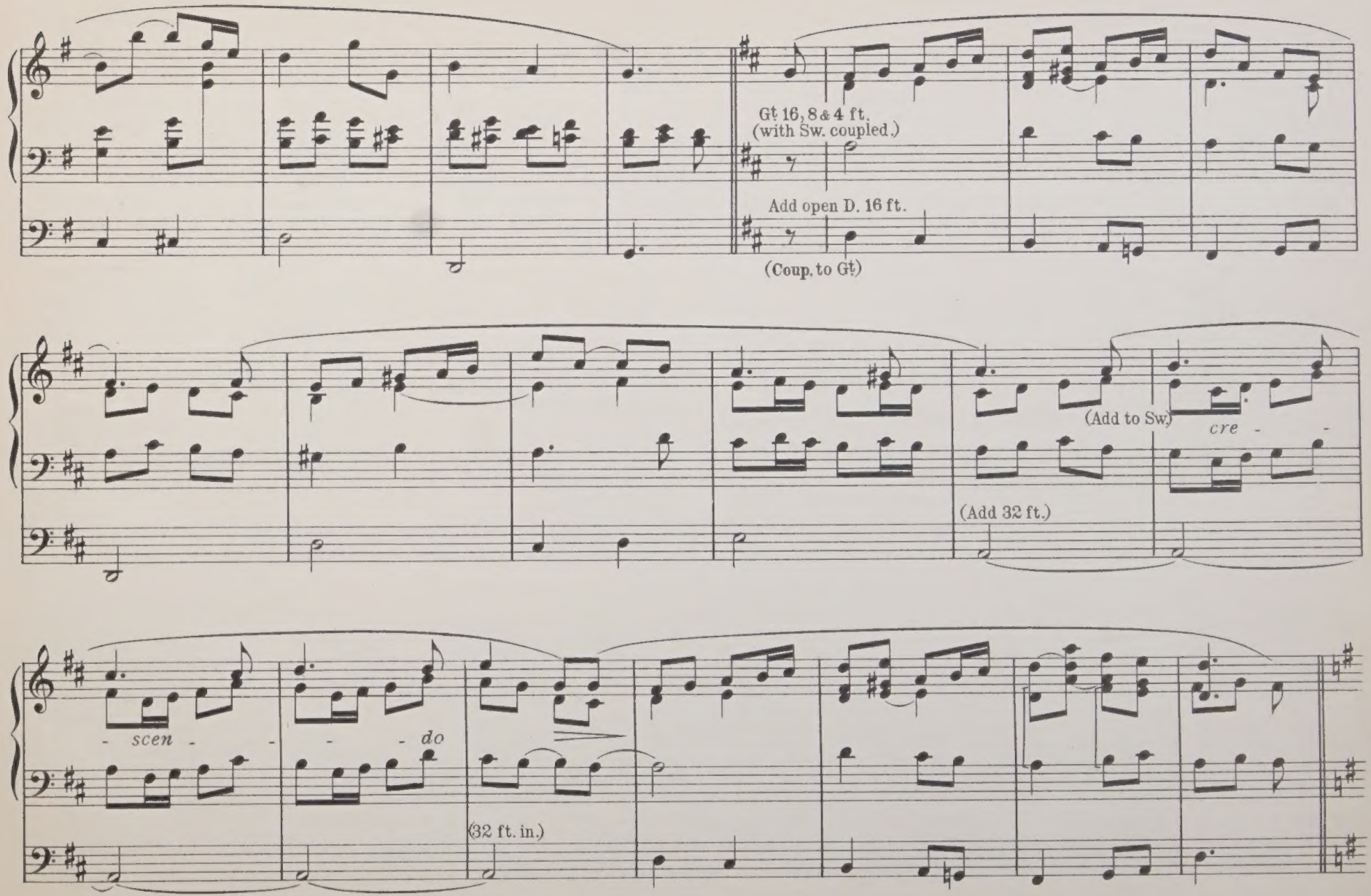
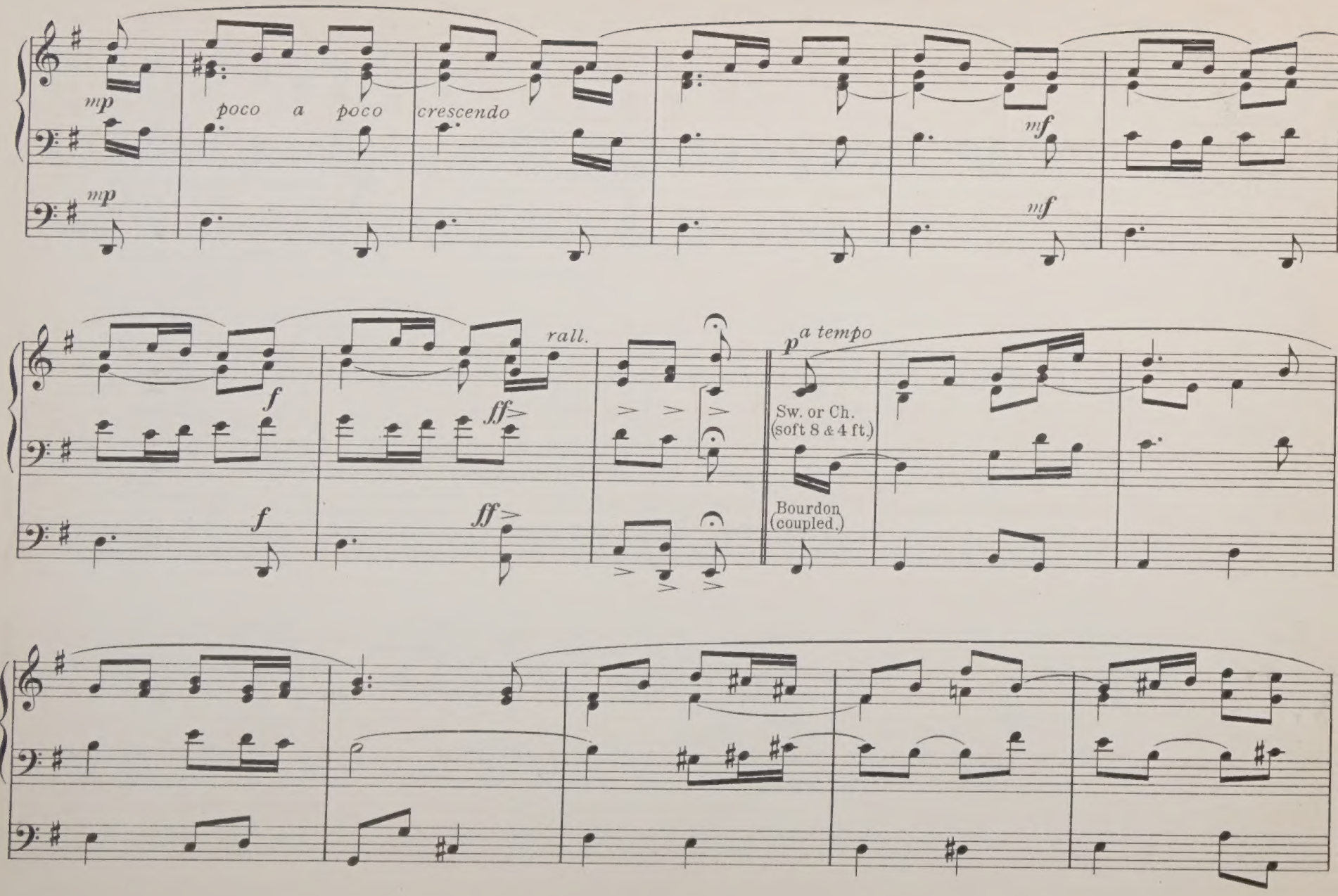
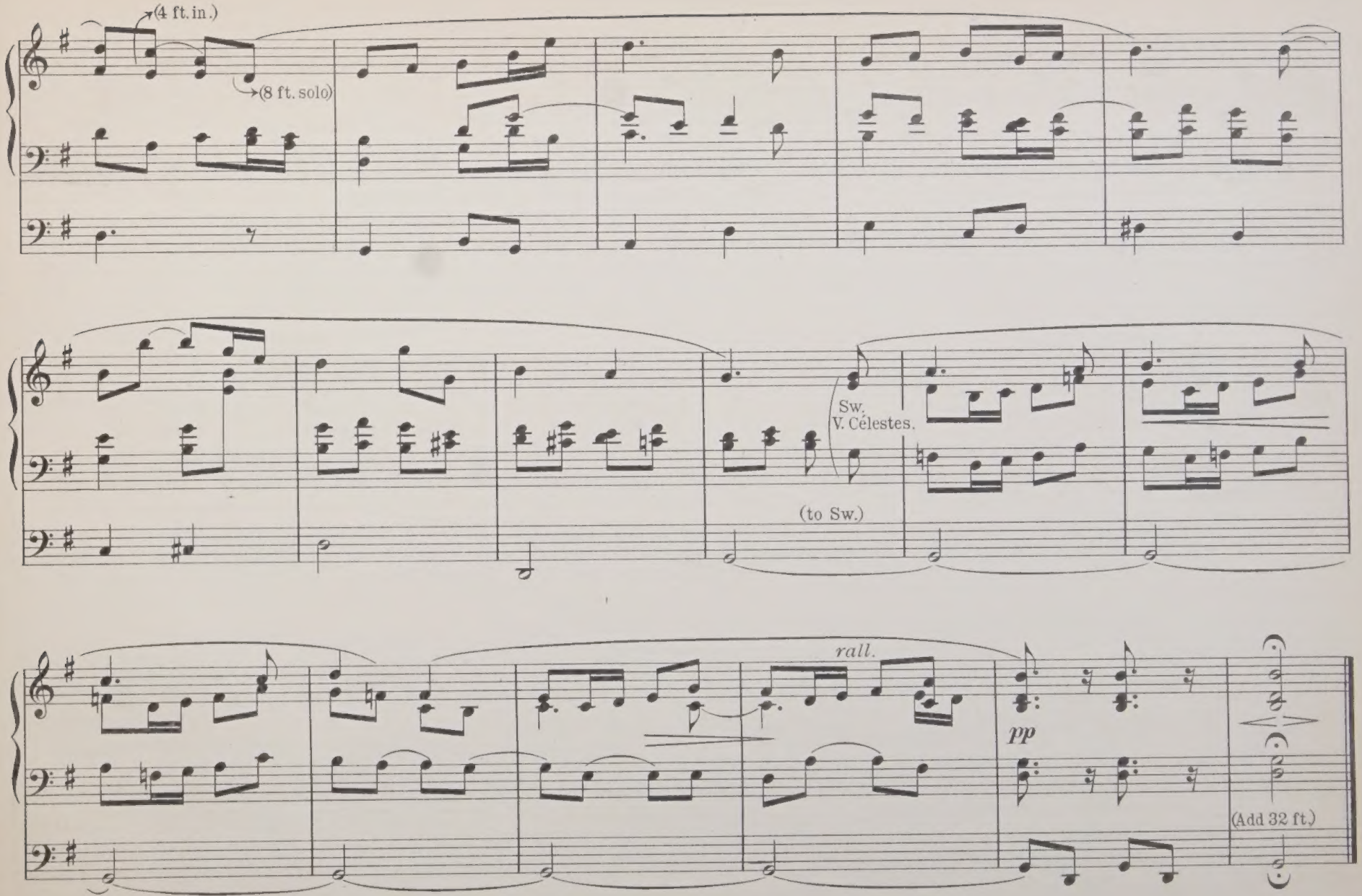

Gt 16, 8 & 4 ft.
(with Sw. coupled.)
Add open D. 16 ft.
(Coup. to Gt)
(Add to Sw.)
cre - -
(Add 32 ft.)
- scen - - - - do
(32 ft. in.)


mp
poco a poco
crescendo
mf
mp
mf
rall.
f
ff
f
ff
p a tempo
Sw. or Ch.
(soft 8 & 4 ft.)
Bourdon
(coupled.)


(4 ft. in.)
(8 ft. solo)
Sw.
V. Célestes.
(to Sw.)
rall.
pp
(Add 32 ft.)

No. 28.

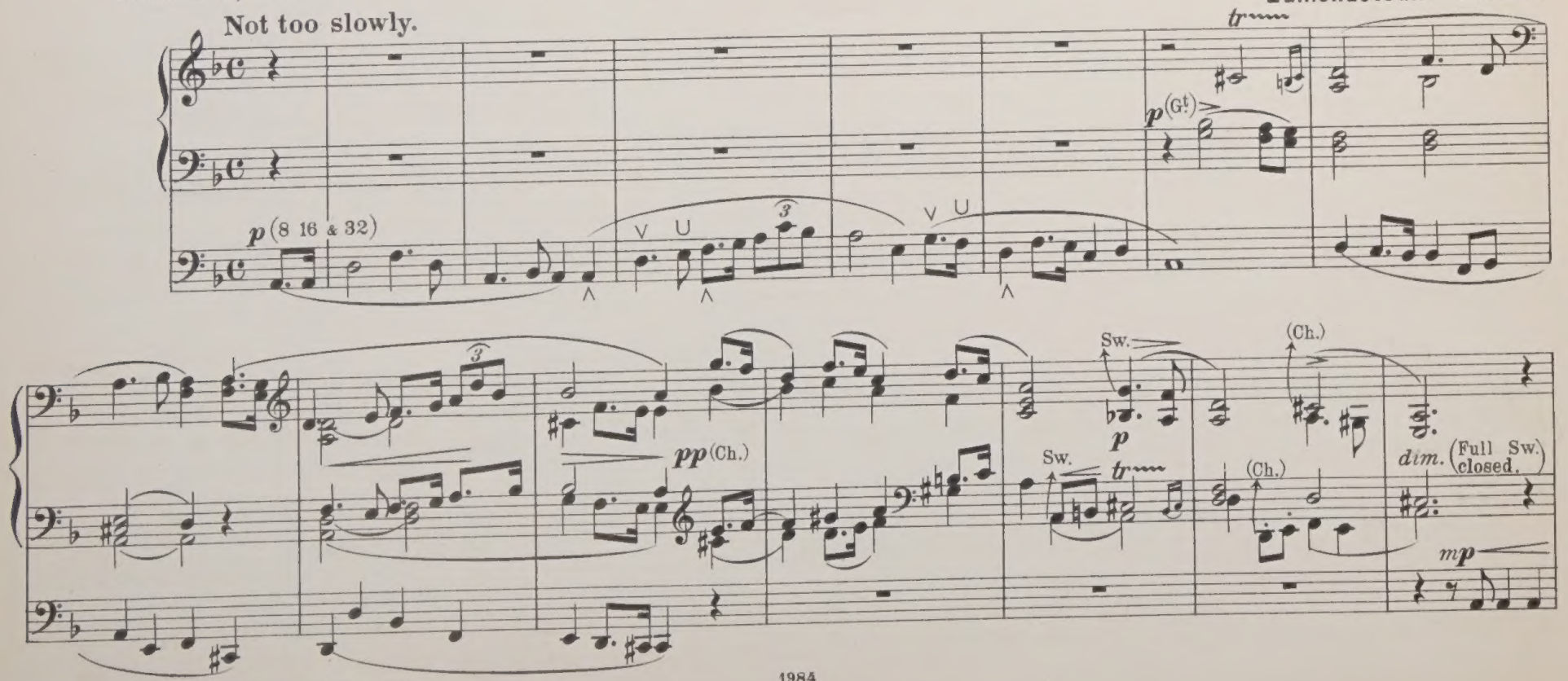
Dirge.

Sw. 16, 8 & 4 ft.
Gt. Diaps. 8 ft. (Sw. coup.)
Ch. 8 & 4 ft.
Ped. 32, 16 & 8 ft.

Full fathom five thy father lies;
Of his bones are corals made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell.
(The Tempest)

The burden of the Sea, and its endless, ever-changing, resistless chant, have often been sung by the poets. Following the distinguished precedent of "The Loss of the Royal George," "The Ballad of the Revenge" &c. the present little movement seeks to commemorate a particular event. It is written in memory of the good ship HILDA, and the brave men and women who went down with her on the night of November 18, 1905.

Edmondstoune Duncan.



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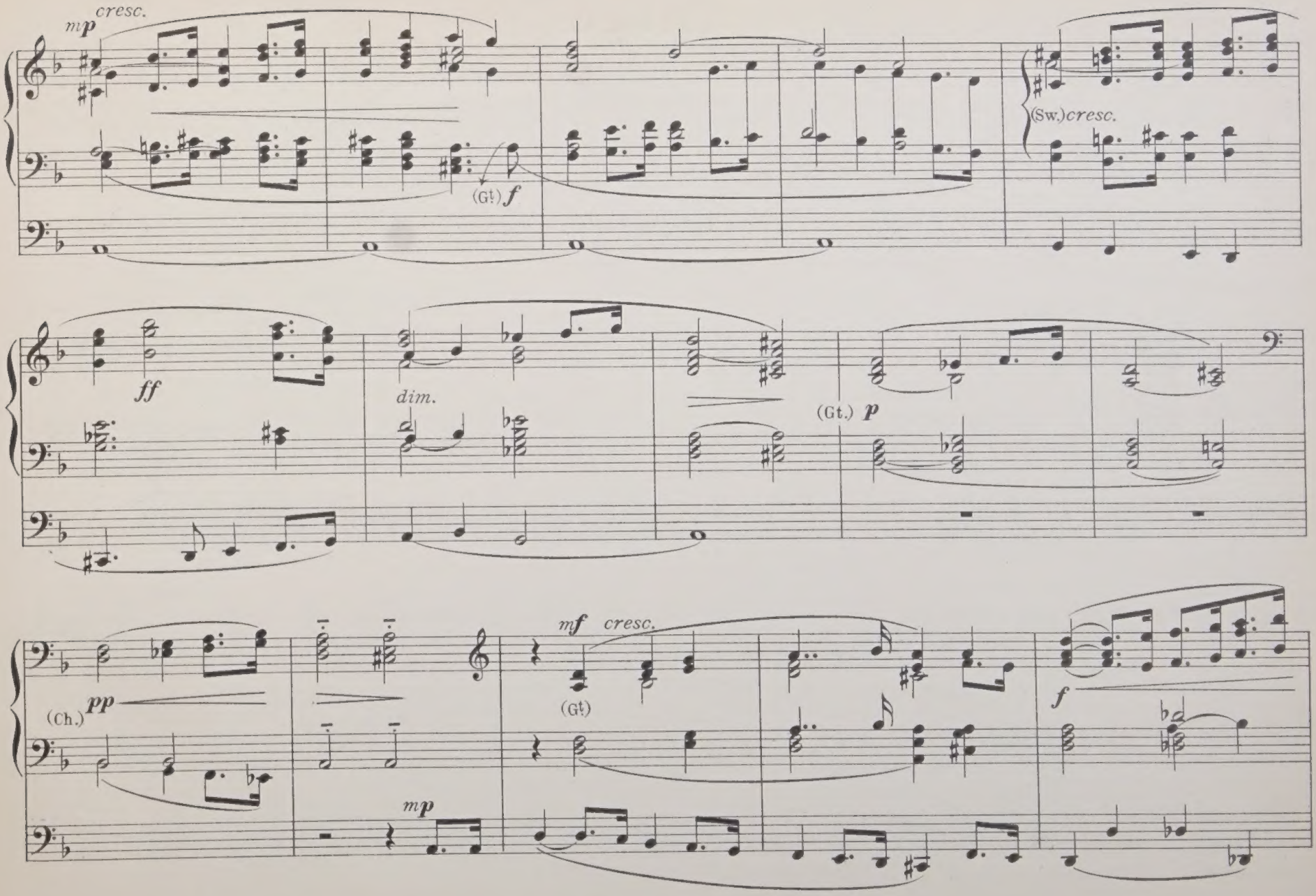
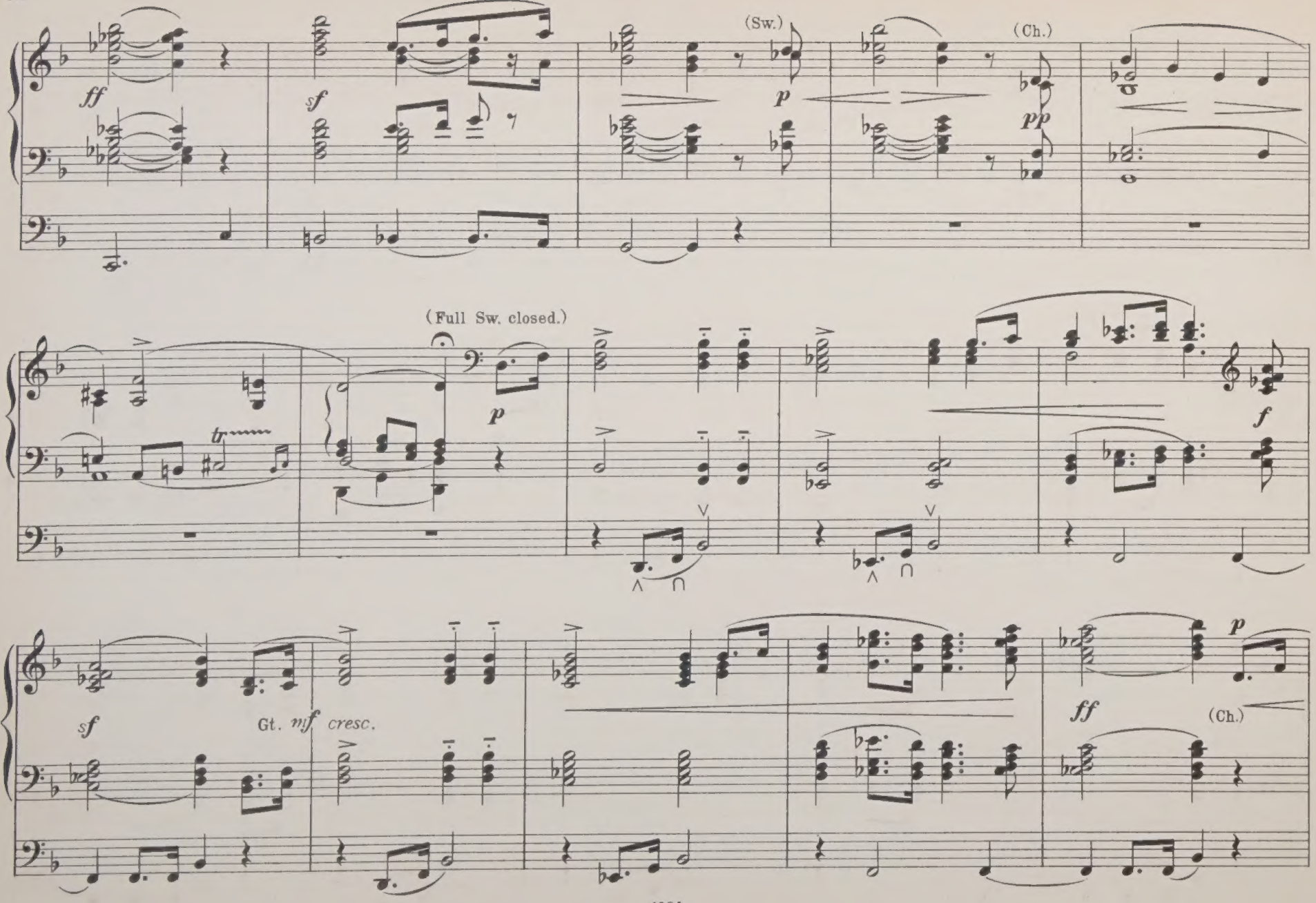
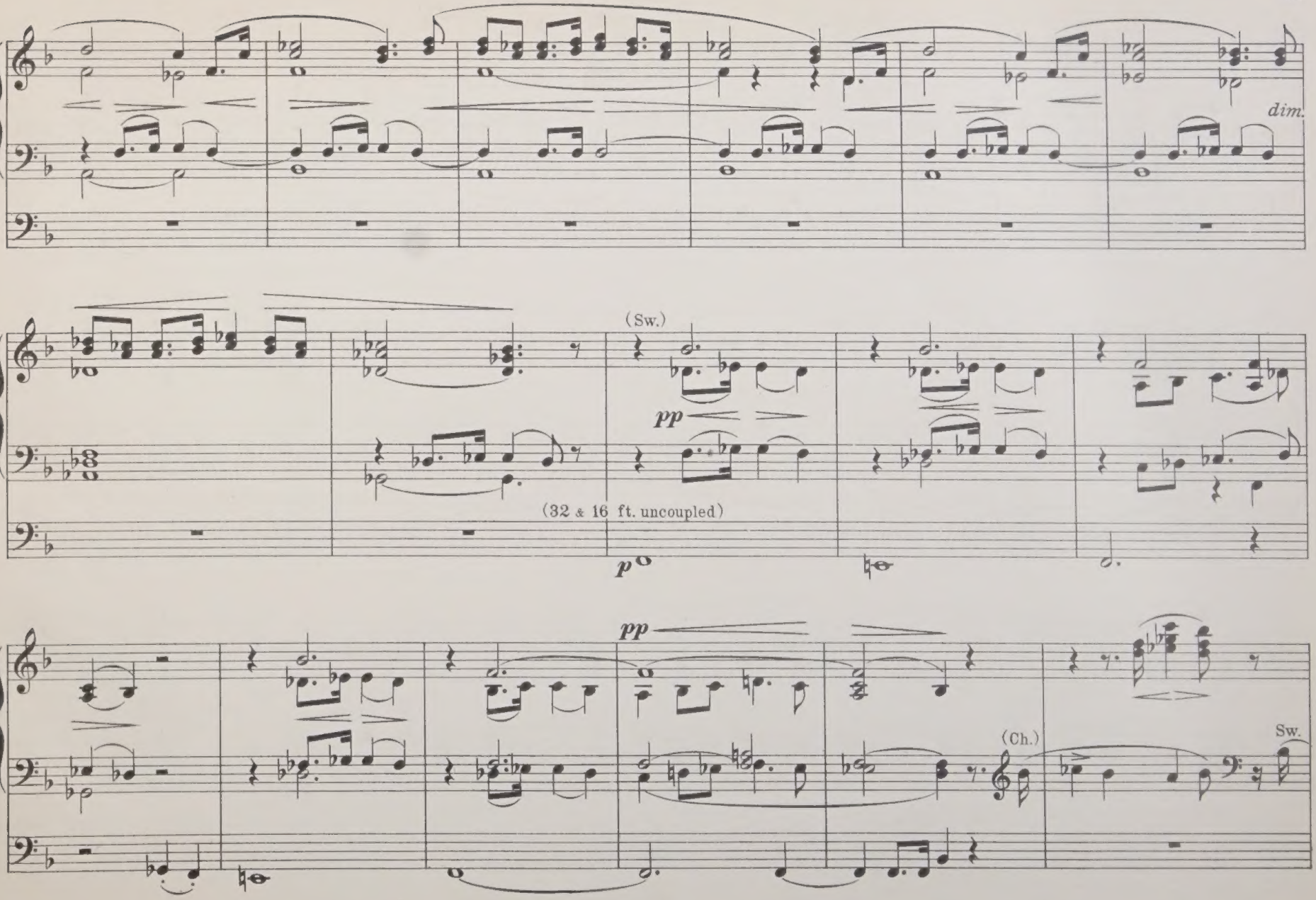
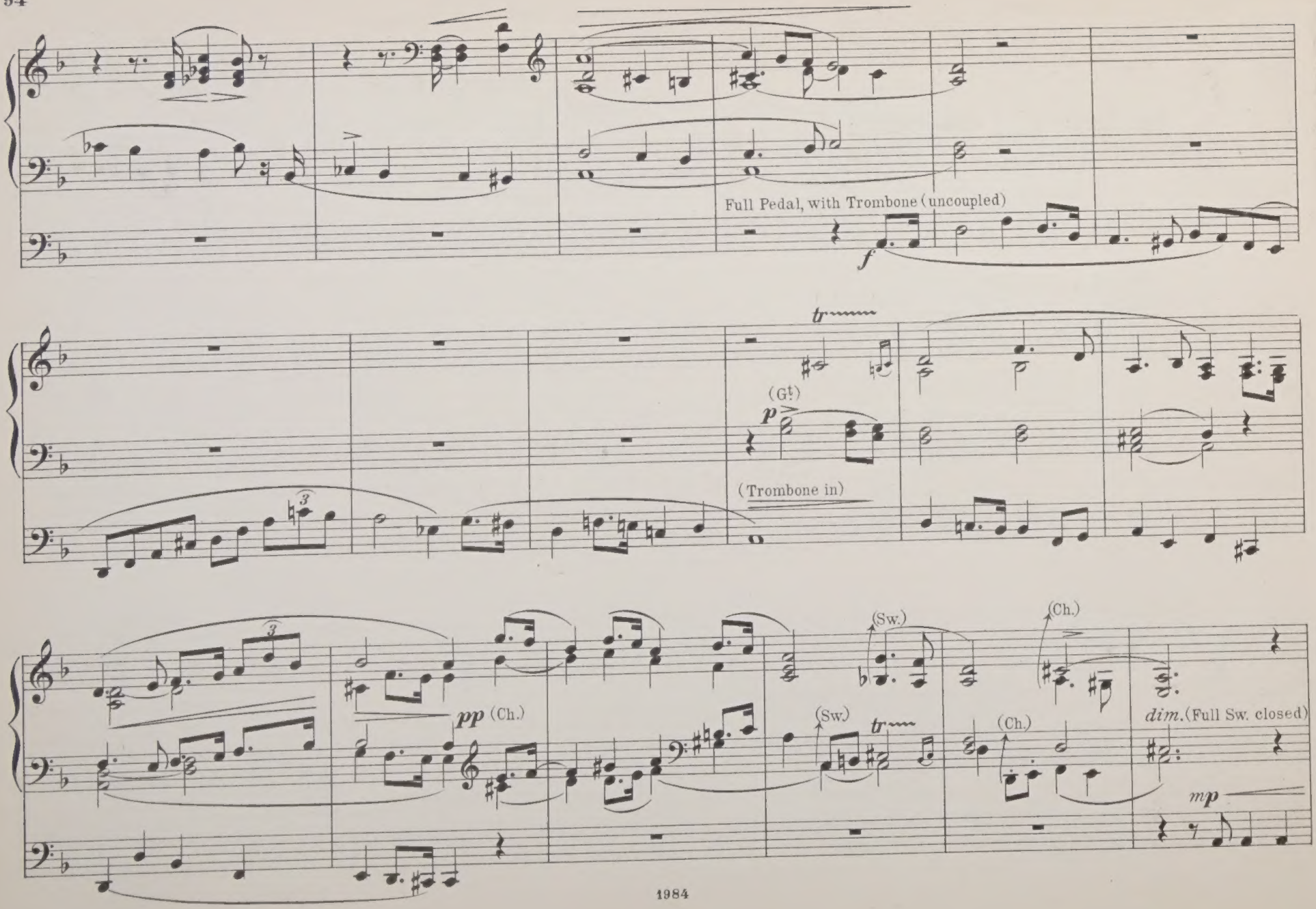
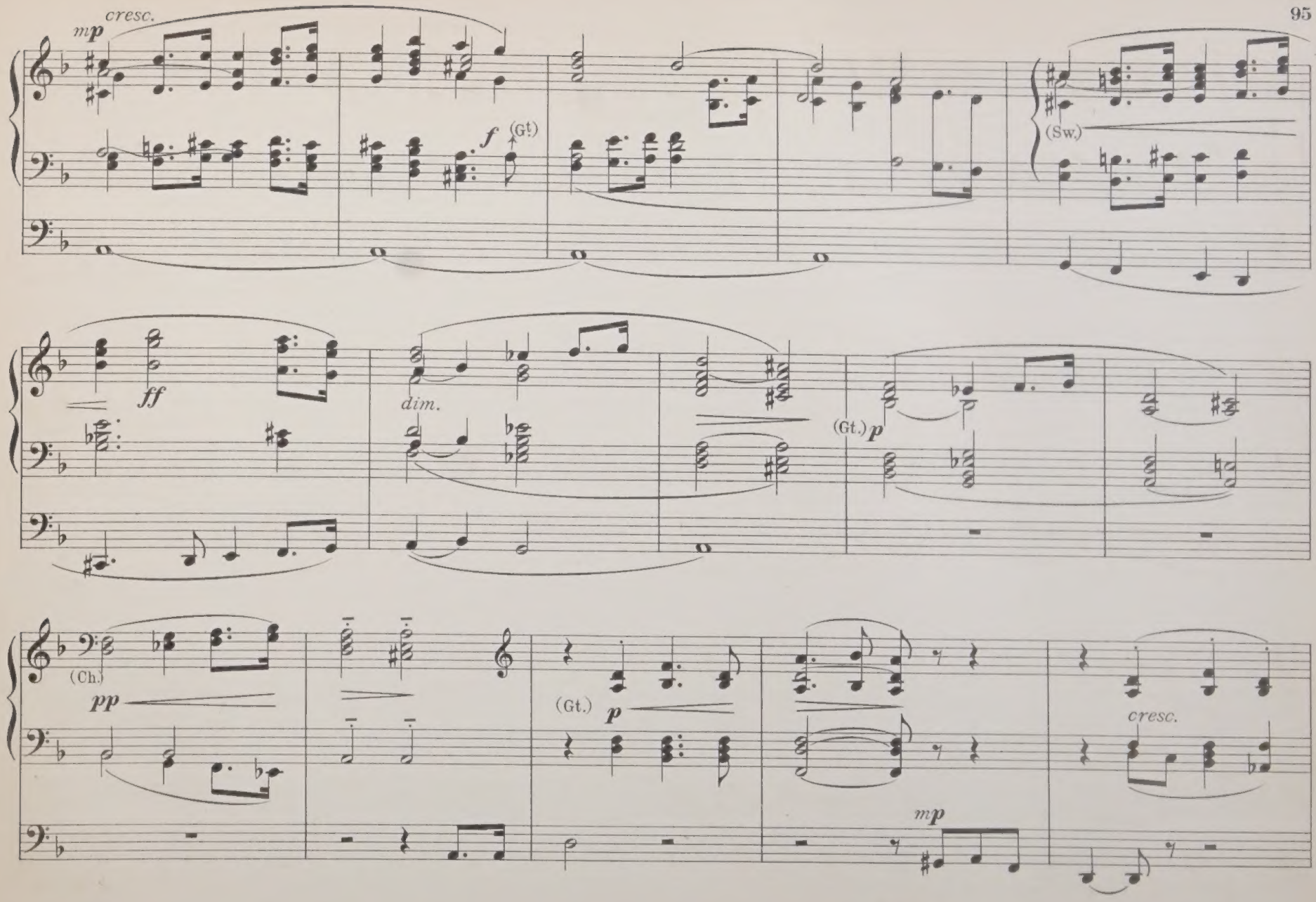
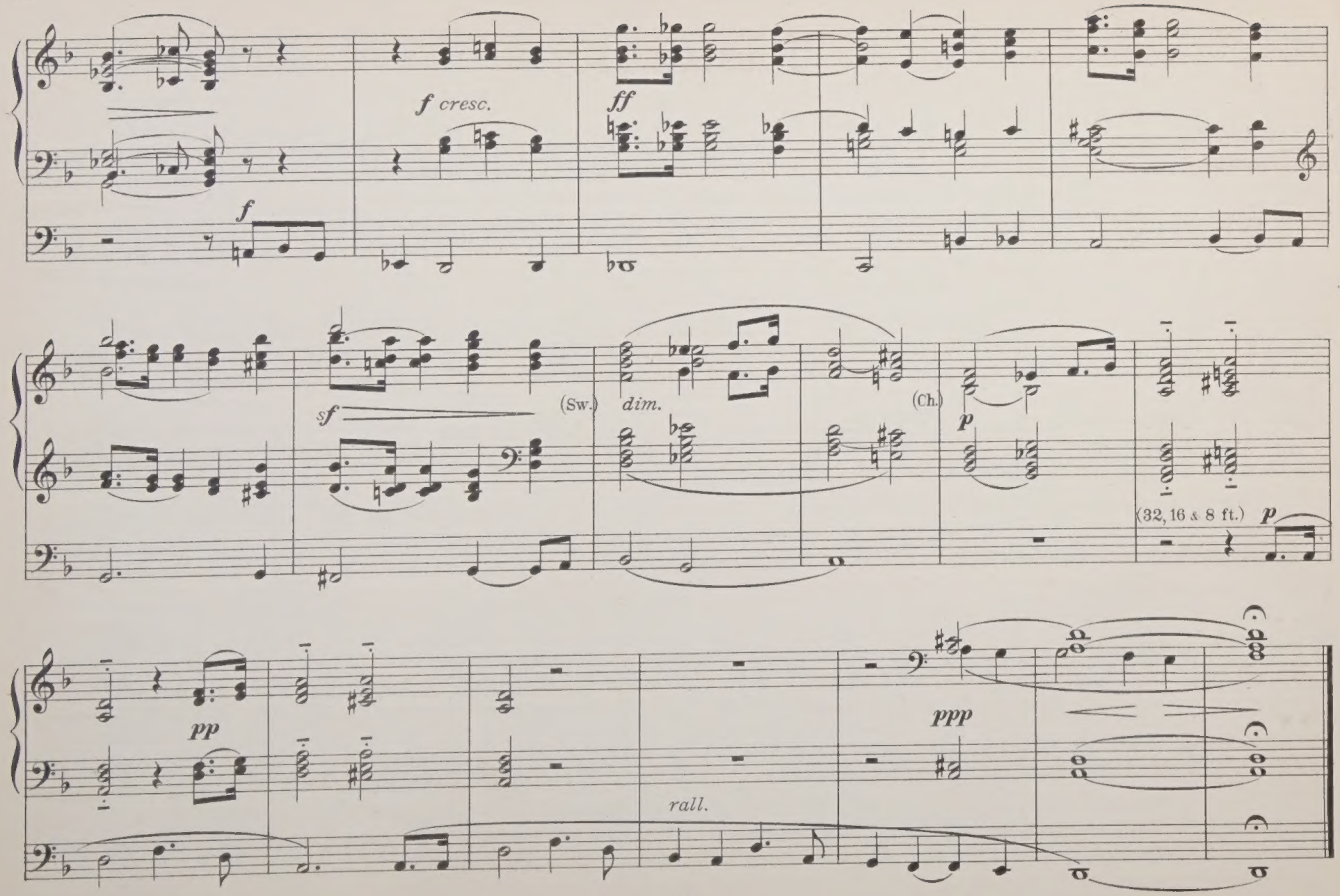

mp cresc.
(Gt.) f
(Sw.) cresc.
ff
dim.
(Gt.) p
(Ch.) pp
mp
mf cresc.
(Gt.)
f


ff
sf
(Sw.)
p
(Ch.)
pp
(Full Sw. closed.)
p
f
sf
Gt. mf cresc.
ff
p
(Ch.)


dim.
(Sw.)
pp
(32 & 16 ft. uncoupled)
p
pp
(Ch.)
Sw.


Full Pedal, with Trombone (uncoupled)
f
tr
(Gt)
p
(Trombone in)
3
3
pp (Ch.)
(Sw.)
(Ch.)
(Sw.)
tr
(Ch.)
dim. (Full Sw. closed)
mp


mp
cresc.
f
(Gt.)
(Sw.)
ff
dim.
(Gt.)
p
(Ch.)
pp
(Gt.)
p
cresc.
mp

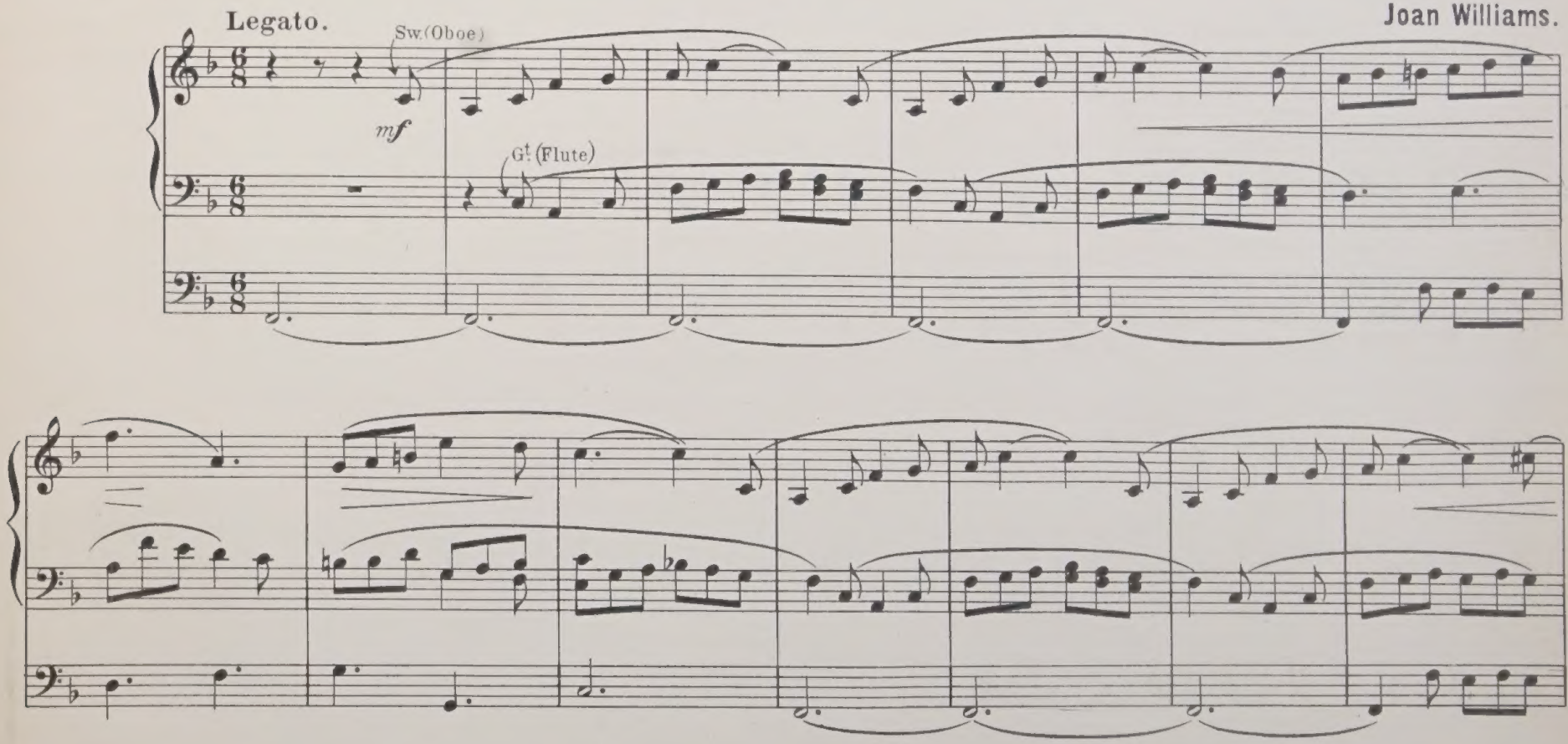

f
f cresc.
ff
sf
(Sw.)
dim.
(Ch.)
p
(32, 16 & 8 ft.)
p
pp
rall.
ppp

Sw. Oboe.
Gt Flute 8 ft
Ped. Bourdon 16 ft

No 29.

Pastorale.

The *pastoral* note is of peace and quietude. A breath of the country seems to inspire melodies which haunt the ear with fragrant flut - ings from the pipe of Pan, or other sylvan deity. Three good stops will serve to set forth Mr. Joan Williams' pretty conceit. The com - poser is organist and choirmaster of St. Peter's Church, Pontardawe, Glamorganshire.



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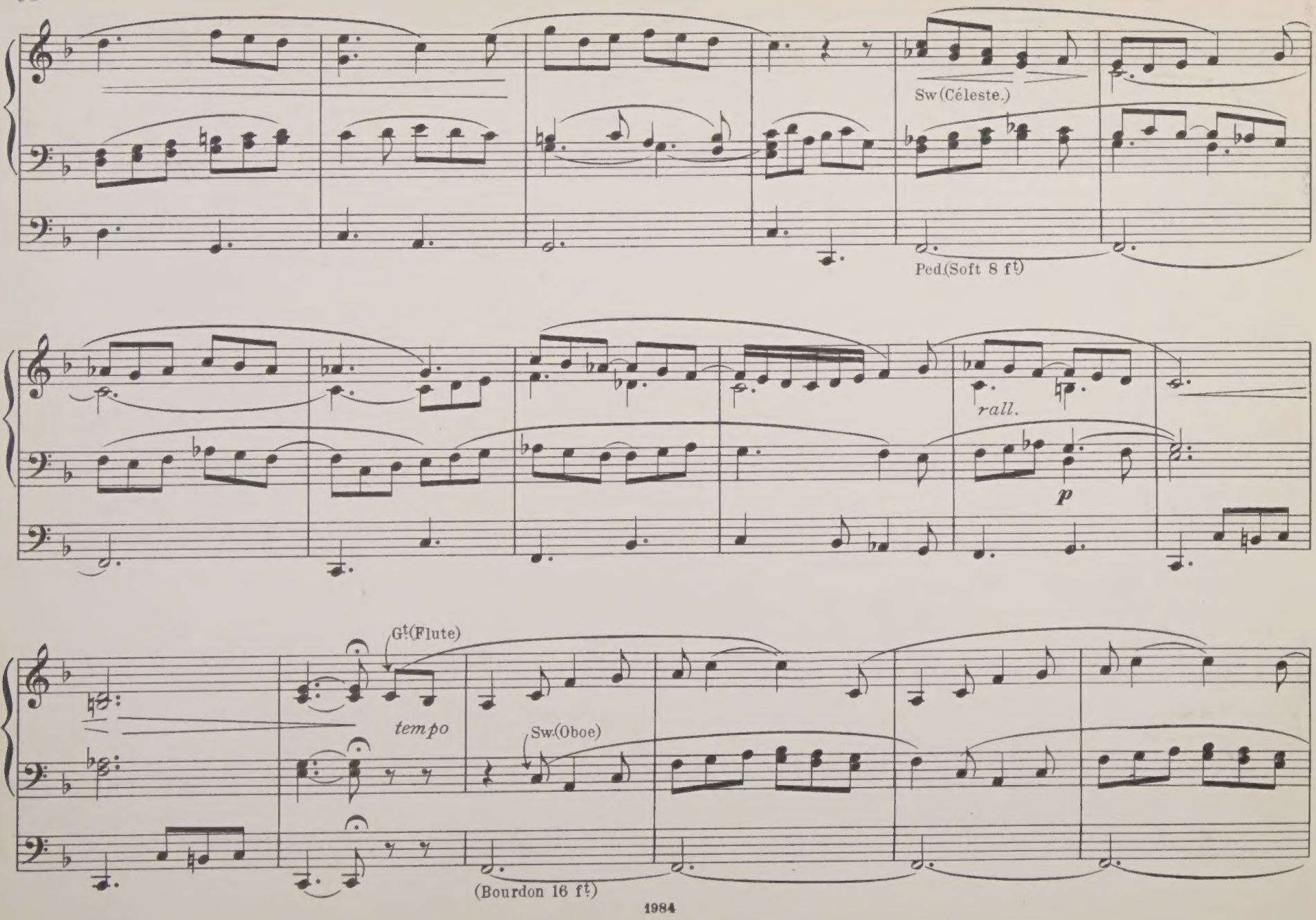
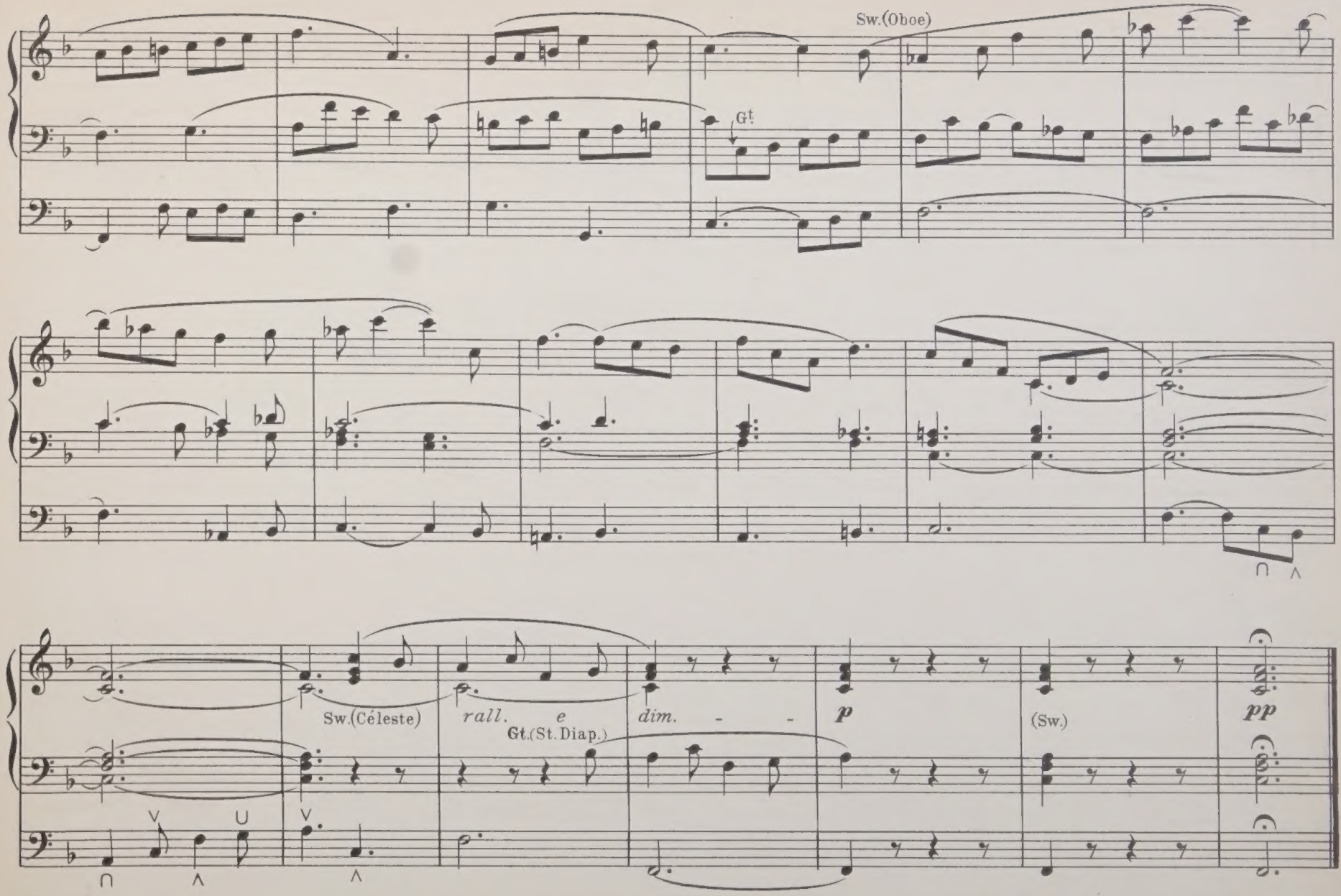

Sw(Céleste.)
Ped.(Soft 8 ft)
rall.
p
Gt(Flute)
tempo
Sw.(Oboe)
(Bourdon 16 ft)


Sw.(Oboe)
Gt.
Sw.(Céleste)
rall.
e
Gt.(St. Diap.)
dim.
p
(Sw.)
pp

Nº 30.

Récit: Céleste. Flute harmonique. Hautbois.
1er Clavier Fonds de 8 pieds. (Small Diap.)
Pédales Flute et bourdon de 16 pieds.

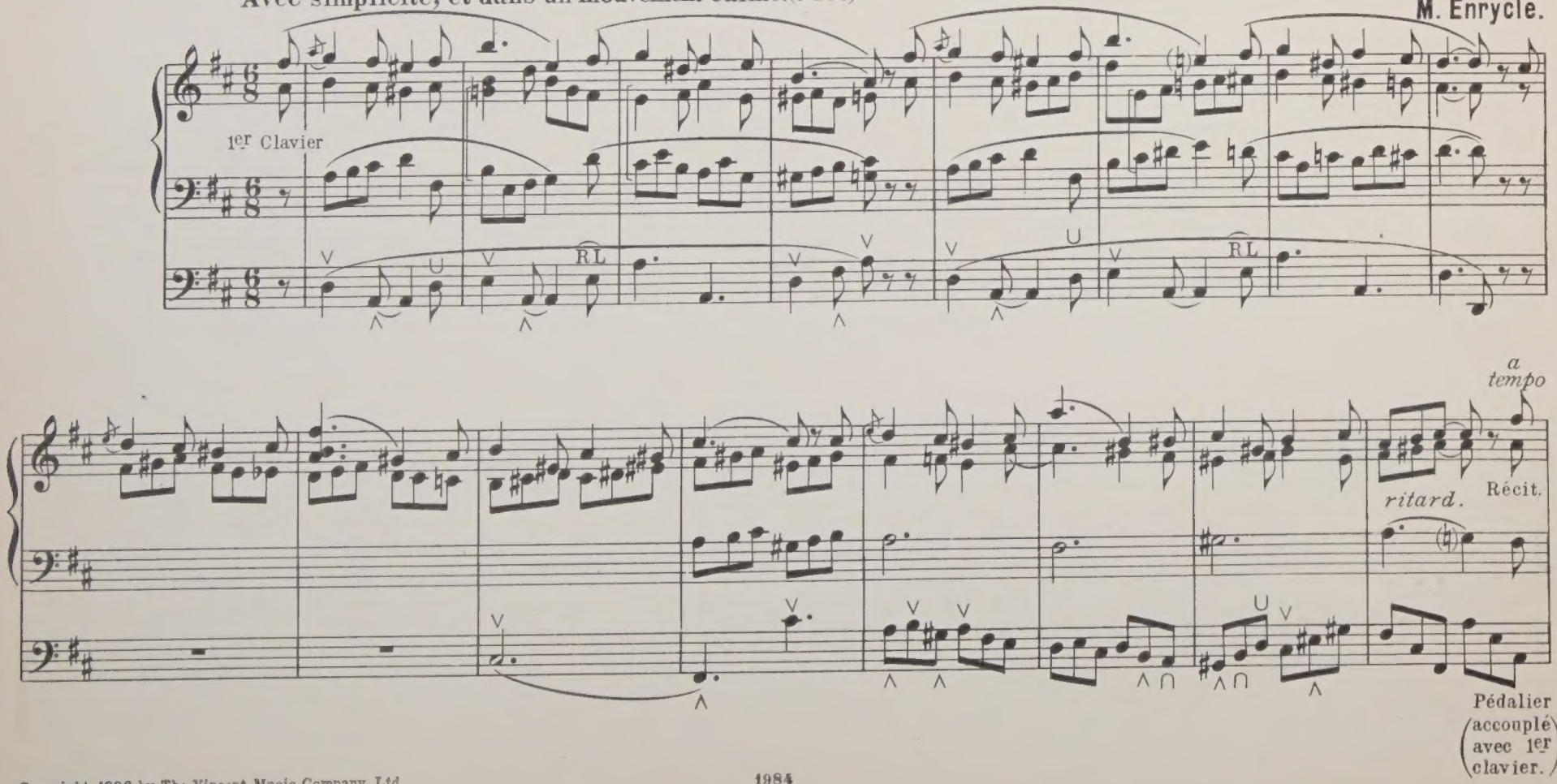
Simplesse.

Berceuse pour grand orgue.

With *simplicity* as his primary aim the French composer offers a sensitive little mood-picture which demands tasteful phrasing to do it justice. Monsieur Enrycle, who is a professor of Harmony and Composition, in Paris, writes under the pseudonym Enrycle, but he is known in the musical world as M. Henri Clément Comettant.

Avec simplicité, et dans un mouvement calme. (♩.=60)

M. Enrycle.



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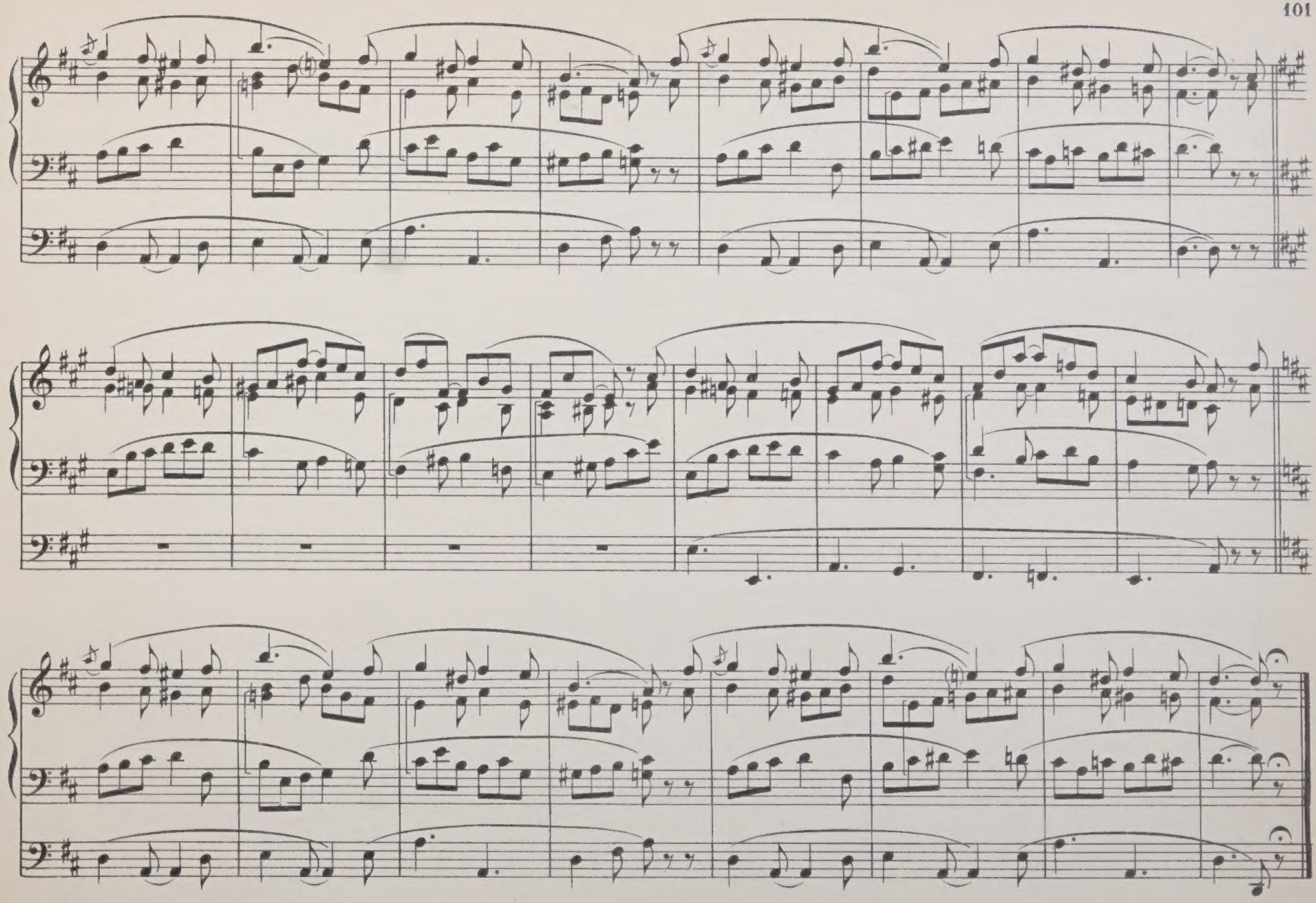


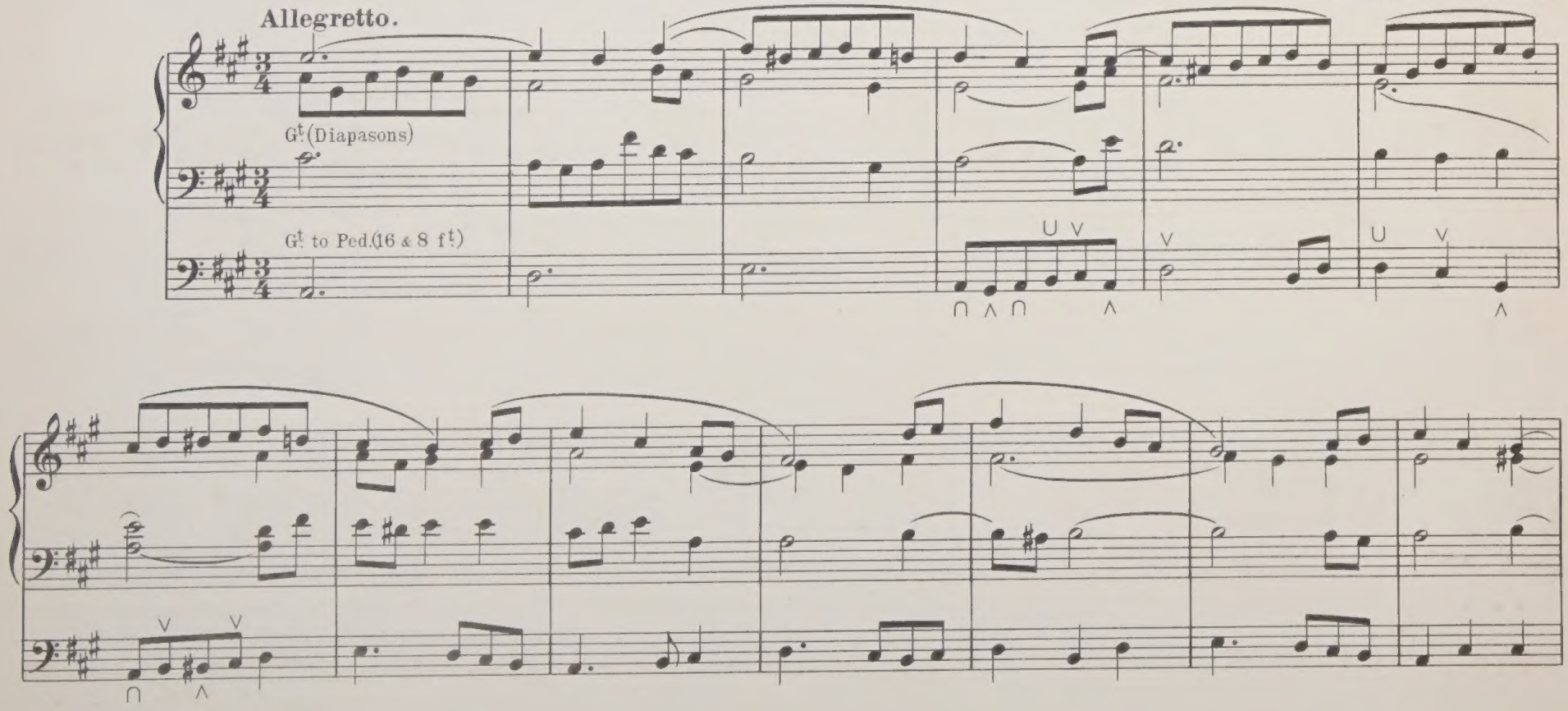
No. 31.

Prelude.

Sw. 16, 8 & 4 ft.
Gt. Diaps. 8 ft. (Sw. coupled.)
Ped. 16 & 8 ft.

A clearly-defined devotional movement such as the present will serve either as opening or closing voluntary. The Diapasons are chiefly to be used, and the Swell may be coupled (or not) to the Great; clearness being especially desirable. The composer is Organist and Choirmaster at Albemarle Baptist Church, Scarborough.

Ernest A. Andrews.



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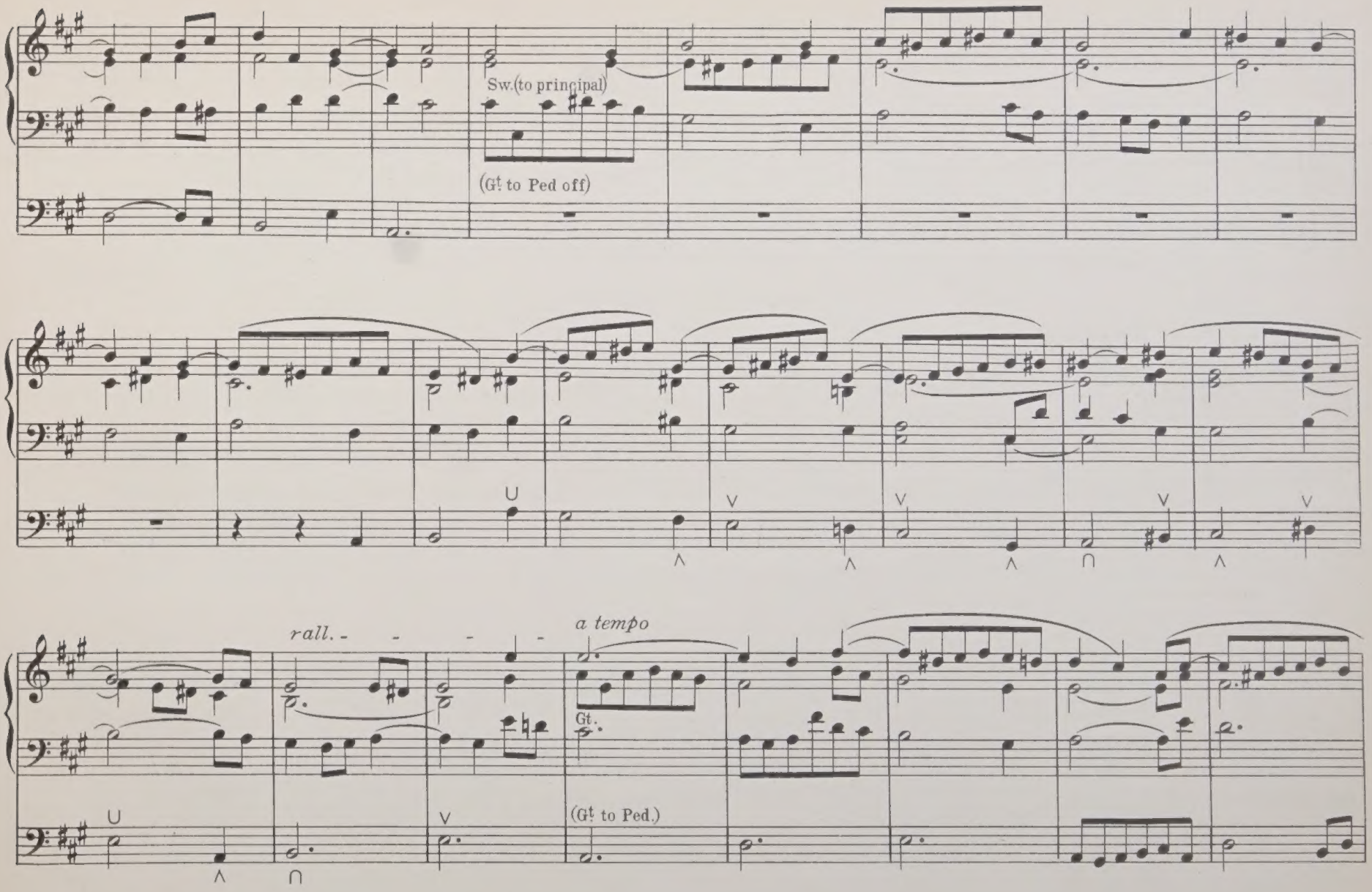
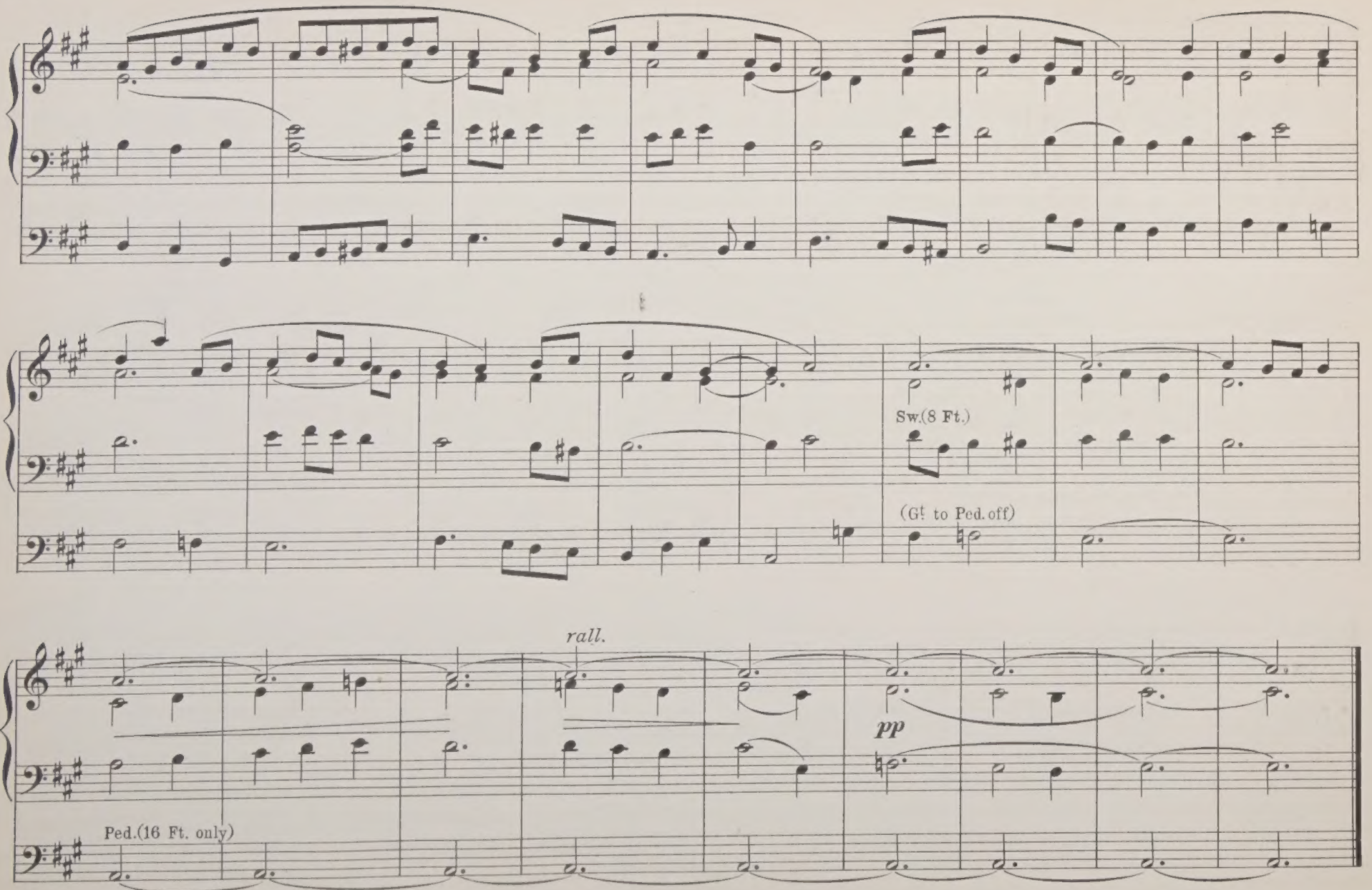

Sw.(to principal)
(Gt to Ped off)
rall. - - - -
a tempo
Gt.
(Gt to Ped.)


Sw.(8 Ft.)
(G! to Ped. off)
rall.
pp
Ped.(16 Ft. only)

Ecclesiæ Organum.

Contents of Book V.

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36. Communion in G	GILBERT A. ALCOCK.	"	117.

Récit. Bourdon 8 et Flûte 8, Flûte 4.
Gd. O. Salcional Flûte 8.
Ped. Soubasse 16, Flûte 8.

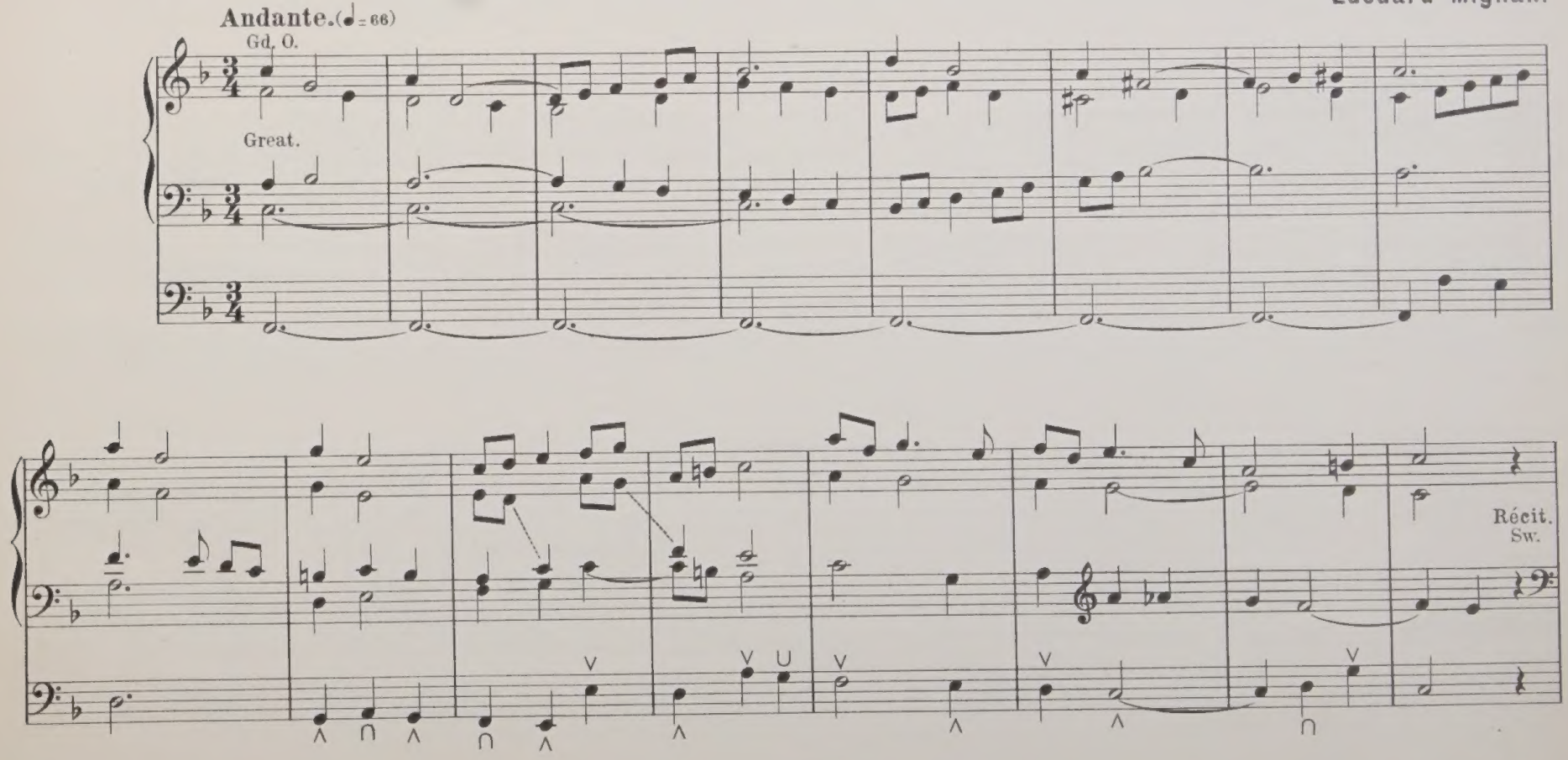
Sw. Gedackt 8 ft. Salcional 8 ft. Harm. Flute 4 ft.
Gt. Gamba 8 ft.
Ped. Bourdon 16 ft.

Nº 32.

Andante Religieuse.

"Religious harmony" (says Southey)"must be moving, but noble withal, grave, solemn, and seraphic; fit for a martyr to play and an angel to hear." Played with the utmost taste and expression, Monsieur Mignan's composition fulfils most of these conditions.

Edouard Mignan.



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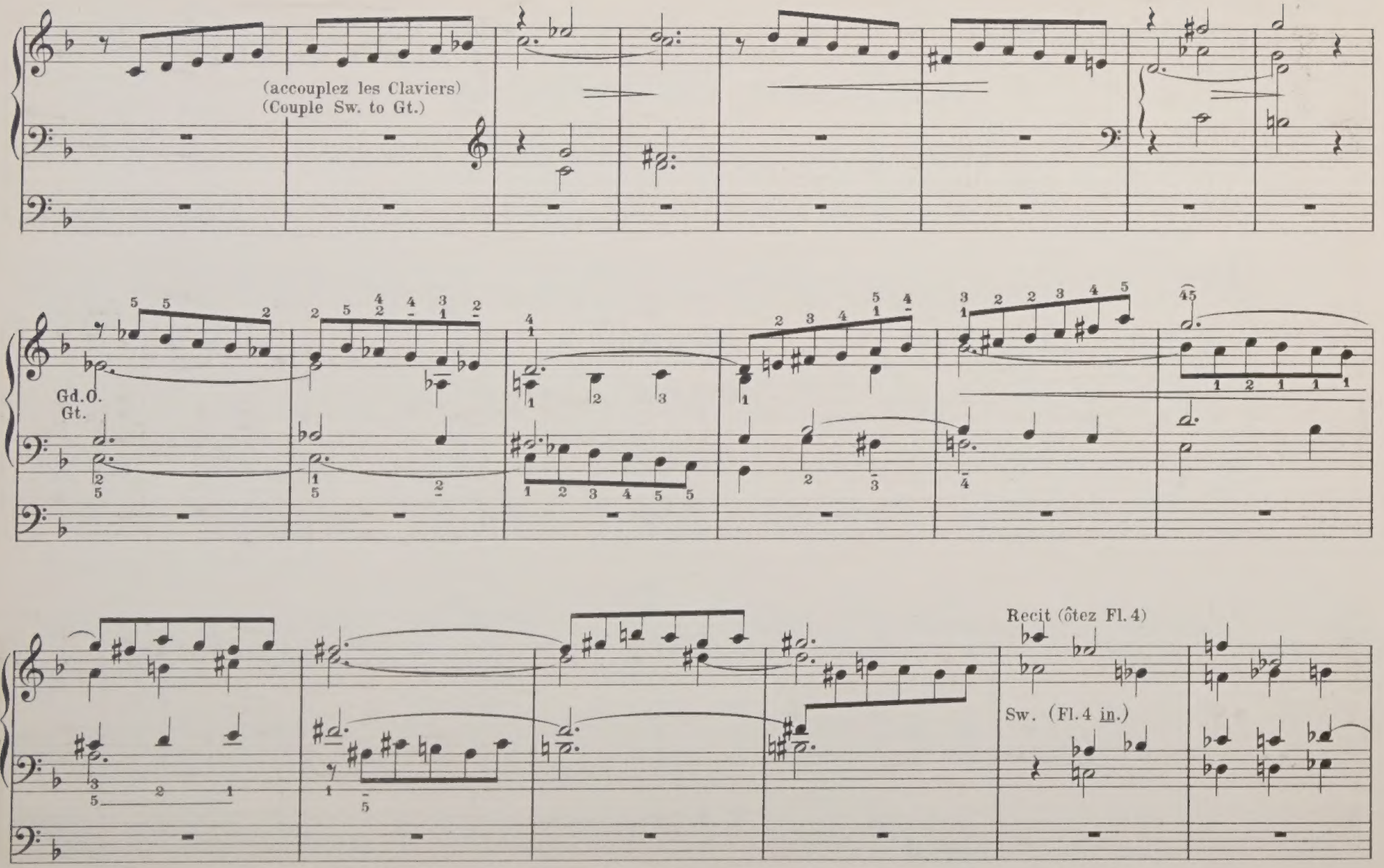
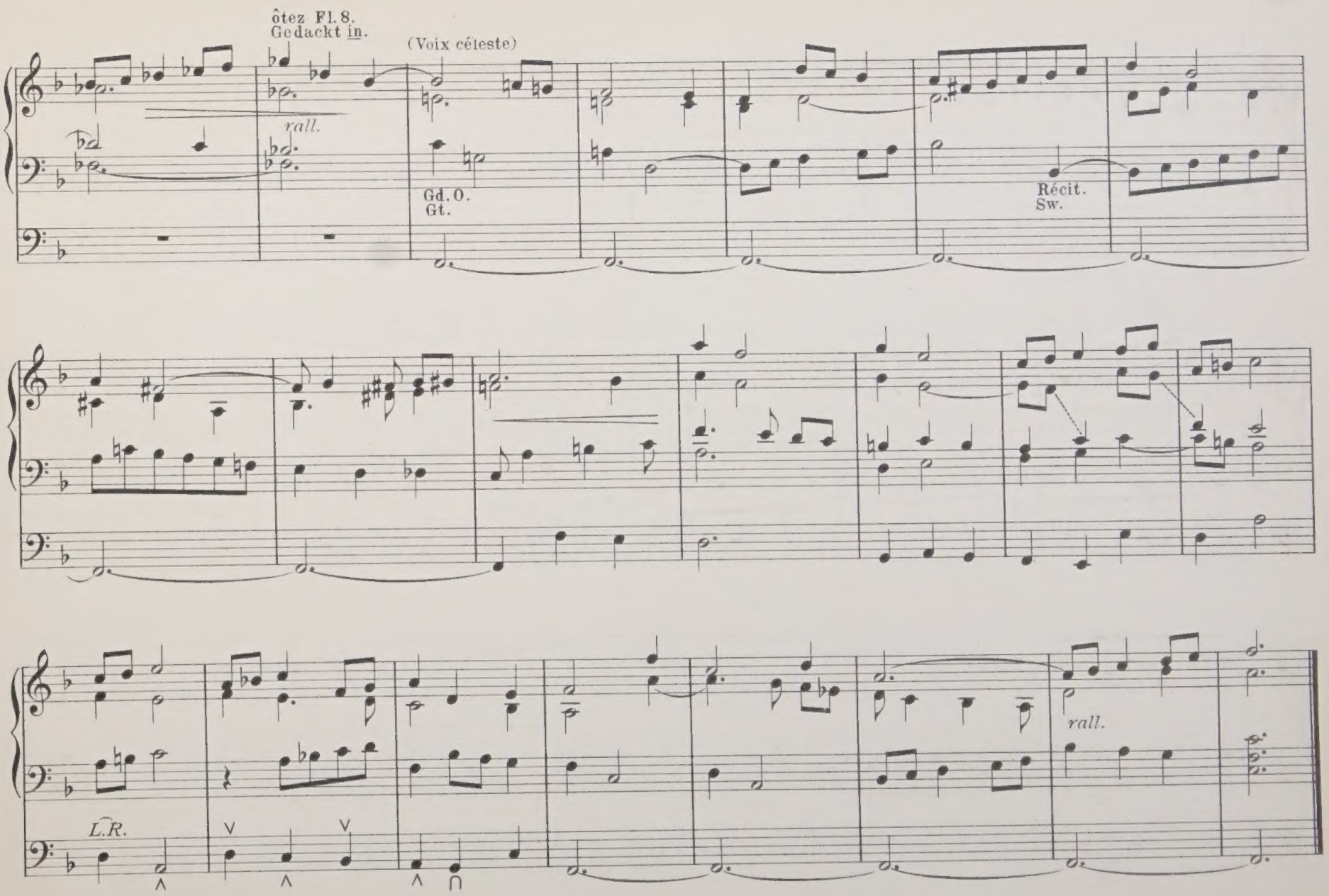

(accouplez les Claviers)
(Couple Sw. to Gt.)
Gd.O.
Gt.
Recit (ôtez Fl. 4)
Sw. (Fl. 4 in.)


ôtez Fl. 8.
Gedackt in.
(Voix céleste)
rall.
Gd. O.
Gt.
Récit.
Sw.
L.R.
rall.

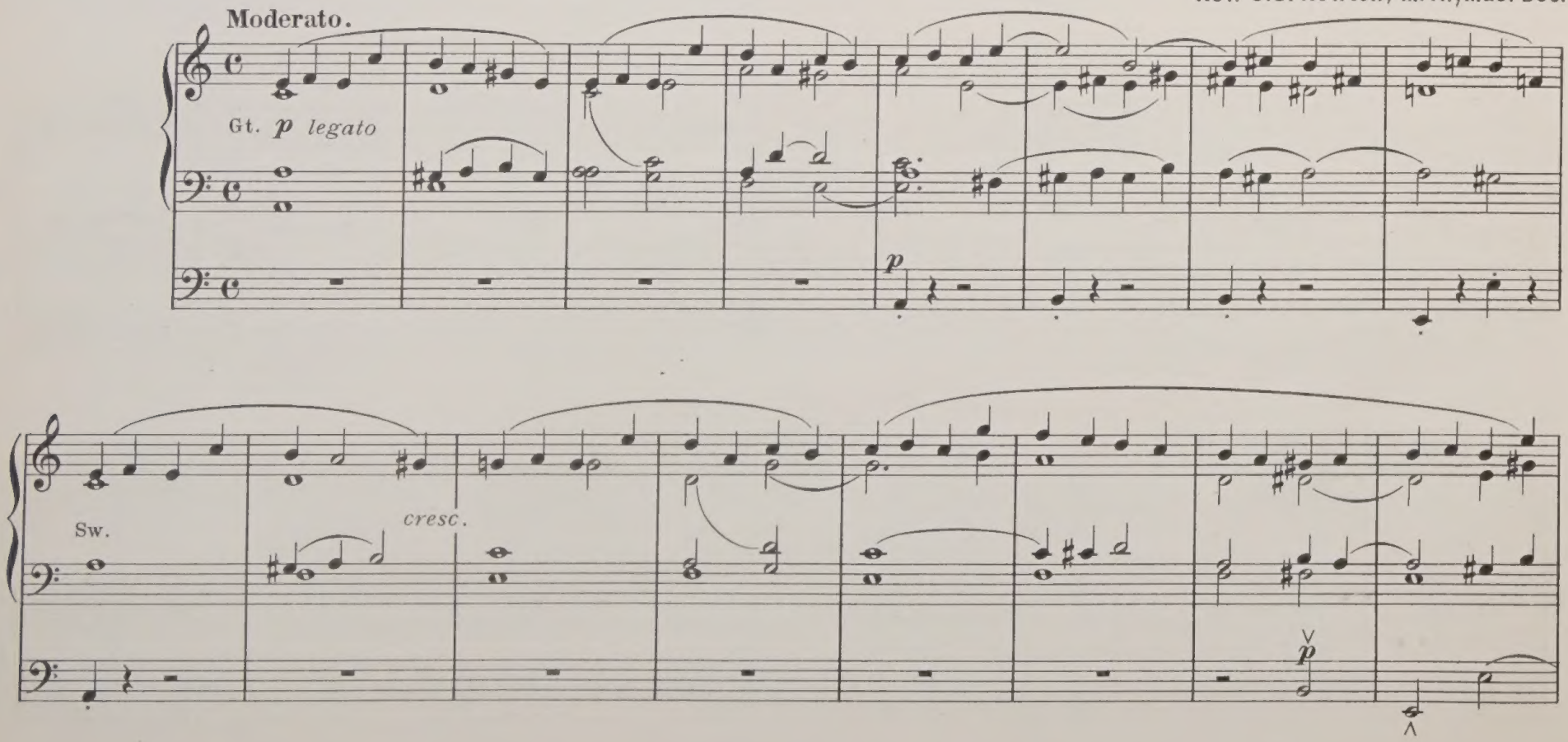
No. 33.

Improvisata.

Sw. Diaps. & Oboe.
Gt. Gamba 8 ft.
Ch. 8 & 4 ft.
Ped. 16 & 8 ft.

Improvisation - the unpremeditated art-has always been held in esteem by organists, since the days of Bach and Handel, Wesley and Mendelssohn, or the famous player of our own time - M. Guilmant. Such music commends itself by its spontaneity and is judged accordingly. The present piece came *aus dem Stegreife, sur-le-champ;* that is to say - it was first played *ex tempore,* then written down. The Rev. S. J. Rowton M. A. was director of music at Epsom College for the 27 years - 1874 - 1901, and now holds a similar appointment at Bradfield College. He is Mus. Doc. of Dublin and Durham.

Rev. S. J. Rowton, M. A., Mus. Doc.



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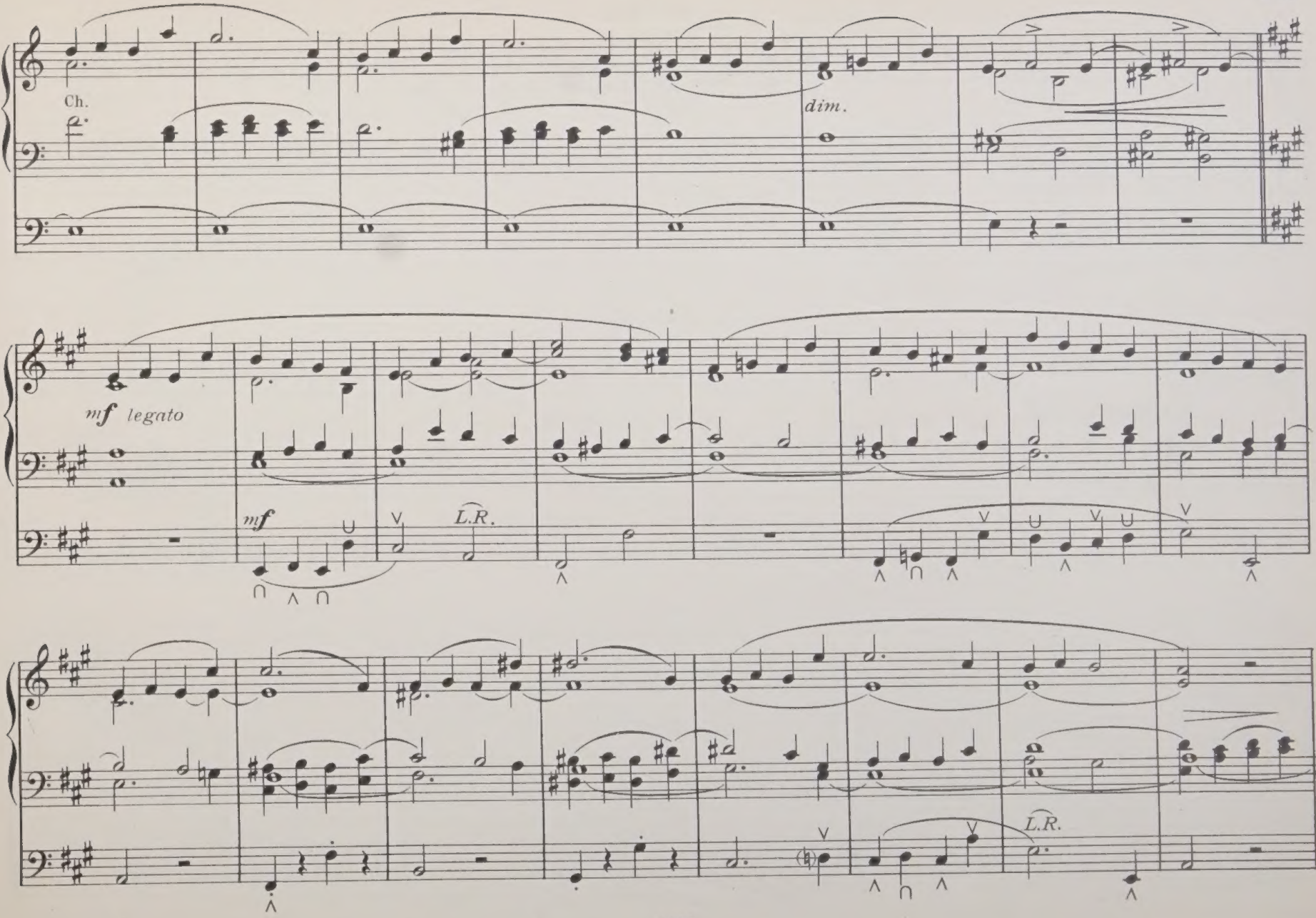
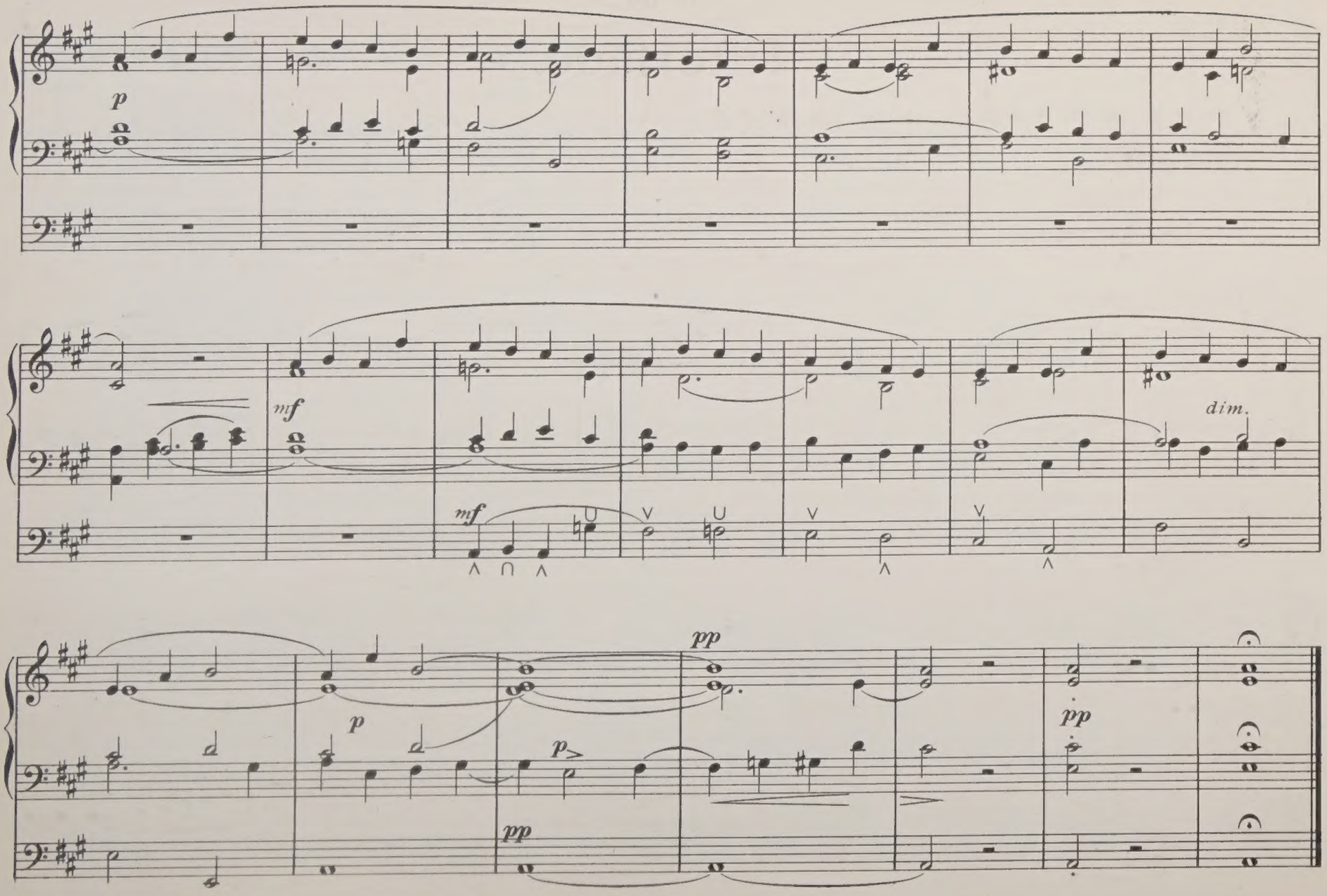

Ch.
dim.
mf legato
mf
L.R.
L.R.


p
mf
mf
dim.
pp
p
p>
pp
pp

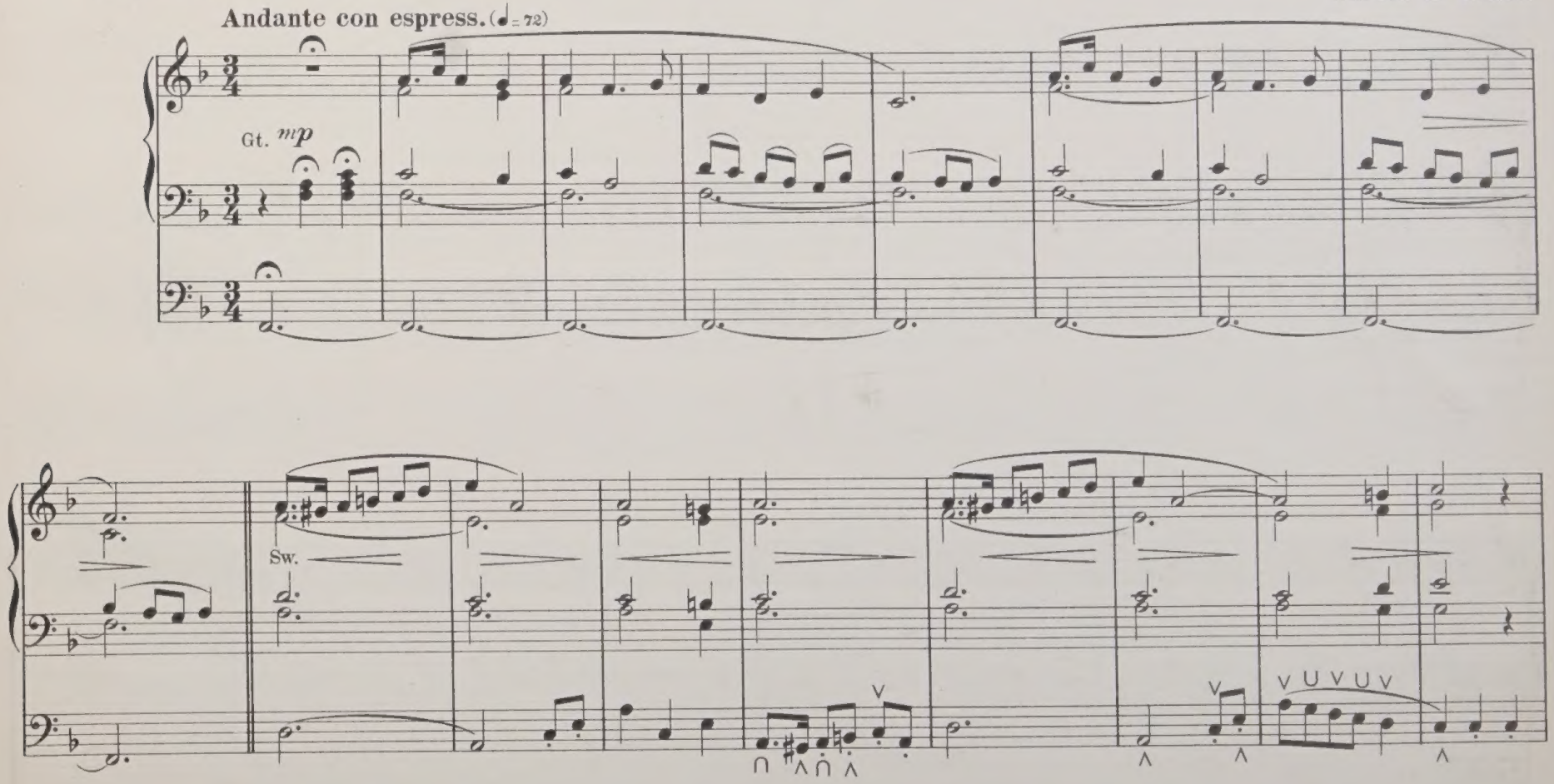
Sw. Gedackt 8 ft.
Gt. Dulciana.
Ch. Gamba 8 ft.
Ped. Bourdon 16 ft.

No 34.

Interlude.

An Interlude originally signified the extemporised organ passage, introduced between the verses and stanzas of a chorale. In the French churches these were often of long and elaborate character, especially during the Magnificat and Hymn at Vespers. The present piece is short and well-defined, and adapted to any brief ecclesiastical use. Mr. Harold E. Watts was a chorister of Worcester Cathedral 1888-1892 and is now organist and choirmaster of Wheathampstead Parish Church, St. Albans.

Harold E. Watts.



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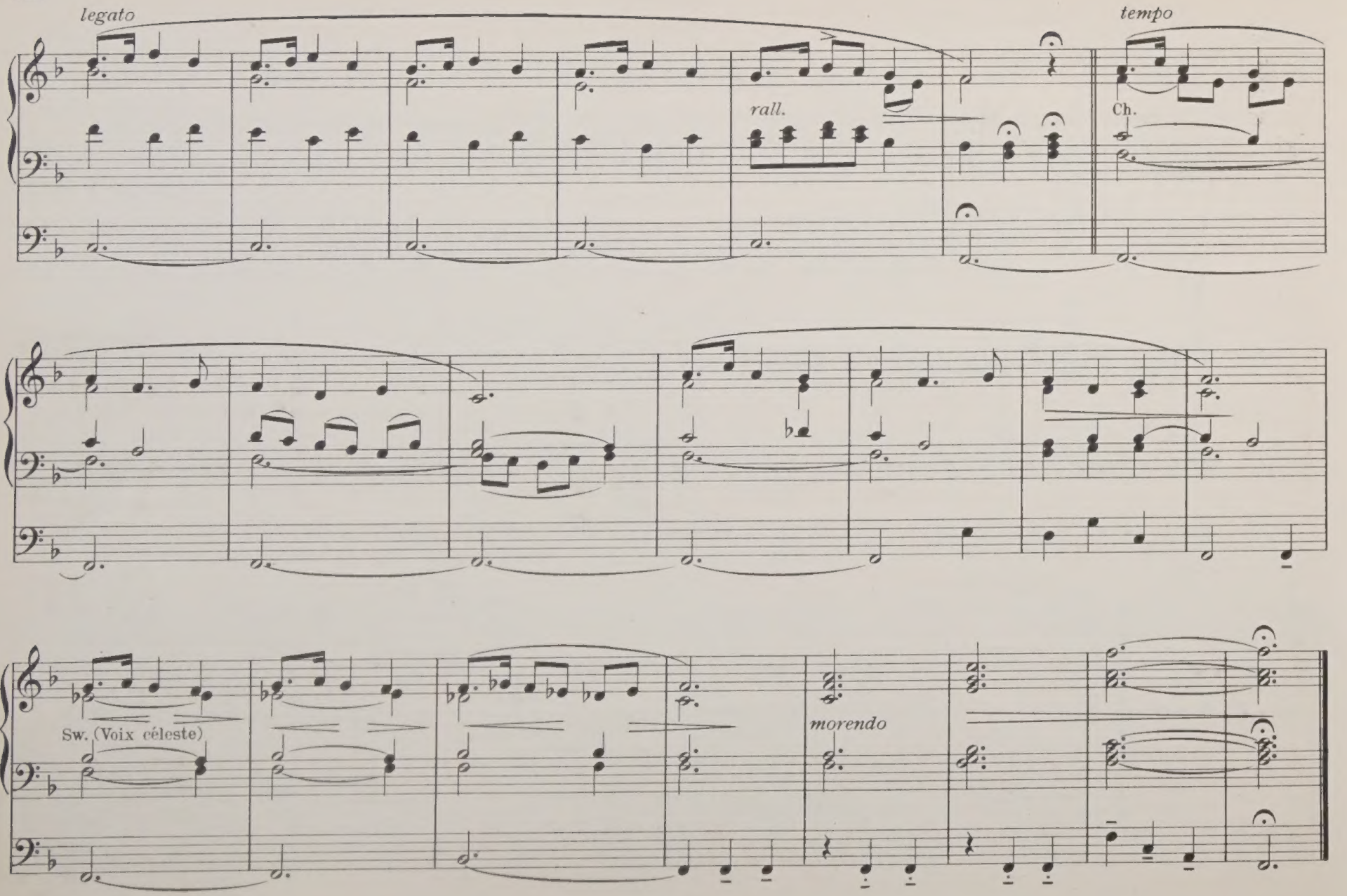

legato
rall.
tempo
Ch.
Sw. (Voix céleste)
morendo

No 35.

Recessional.

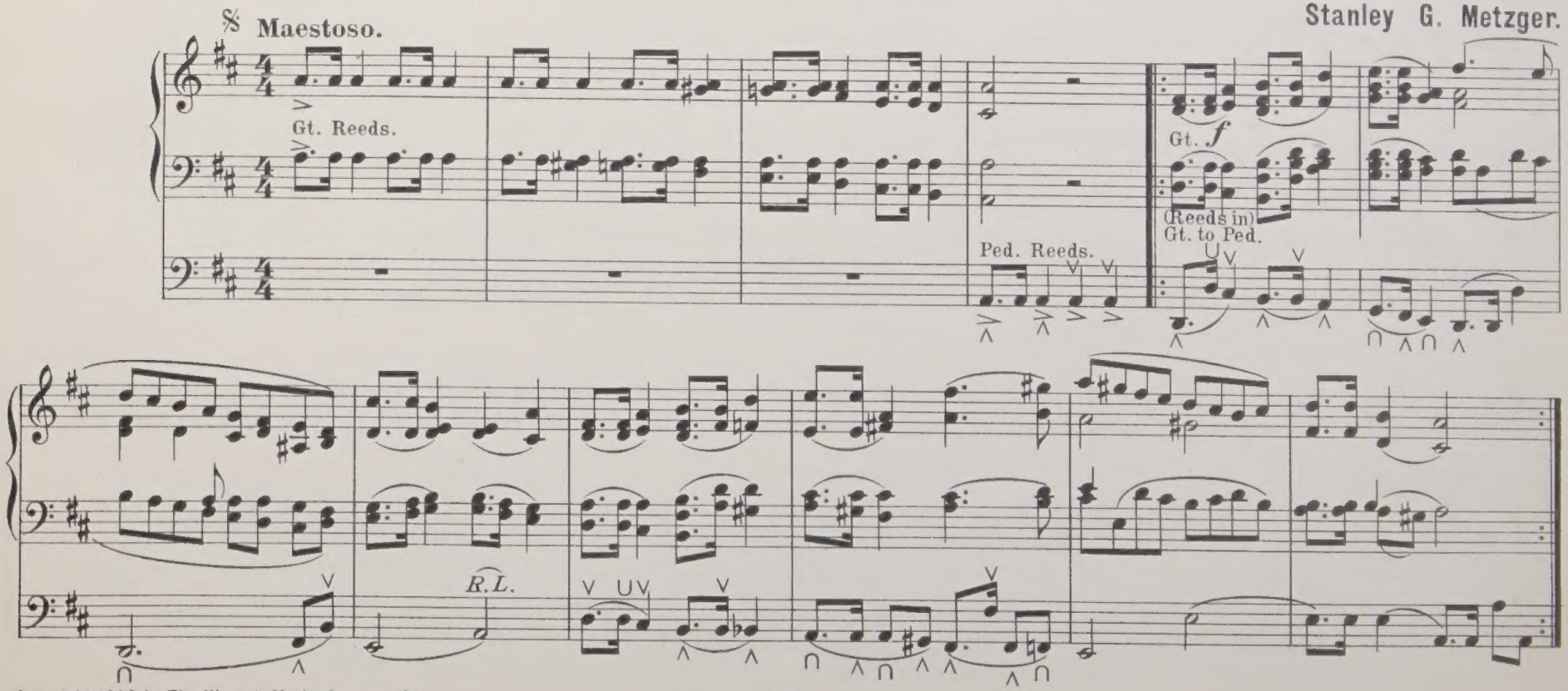
Sw. Full.
Gt. Reeds 8 ft.
Ch. Dulcs. & Gedackt 8 ft.
Ped. 16 & 8 ft. with Reeds.

See, the church empties apace
Fast they extinguish the lights.
Hallo there, sacristan. Five minutes' grace.
. . . . . .
(Saints go their rounds, who shall doubt?
-March with the moon to admire,
Up nave, down chancel, turn transept about,
Supervise all betwixt pavement and spire,
Put rats and mice to the rout-)

(Robert Browning.)

A sturdy rhythmical March with a clever melodic trio is just such a piece with which to bring a festival service to a close. The composer was born at Manningham, Bradford (Yorkshire) in 1874. He is a Fellow of the Royal College of Organists, and holds the appointments of organist and choirmaster at St. George's Parish Church, Altrincham.

Stanley G. Metzger.



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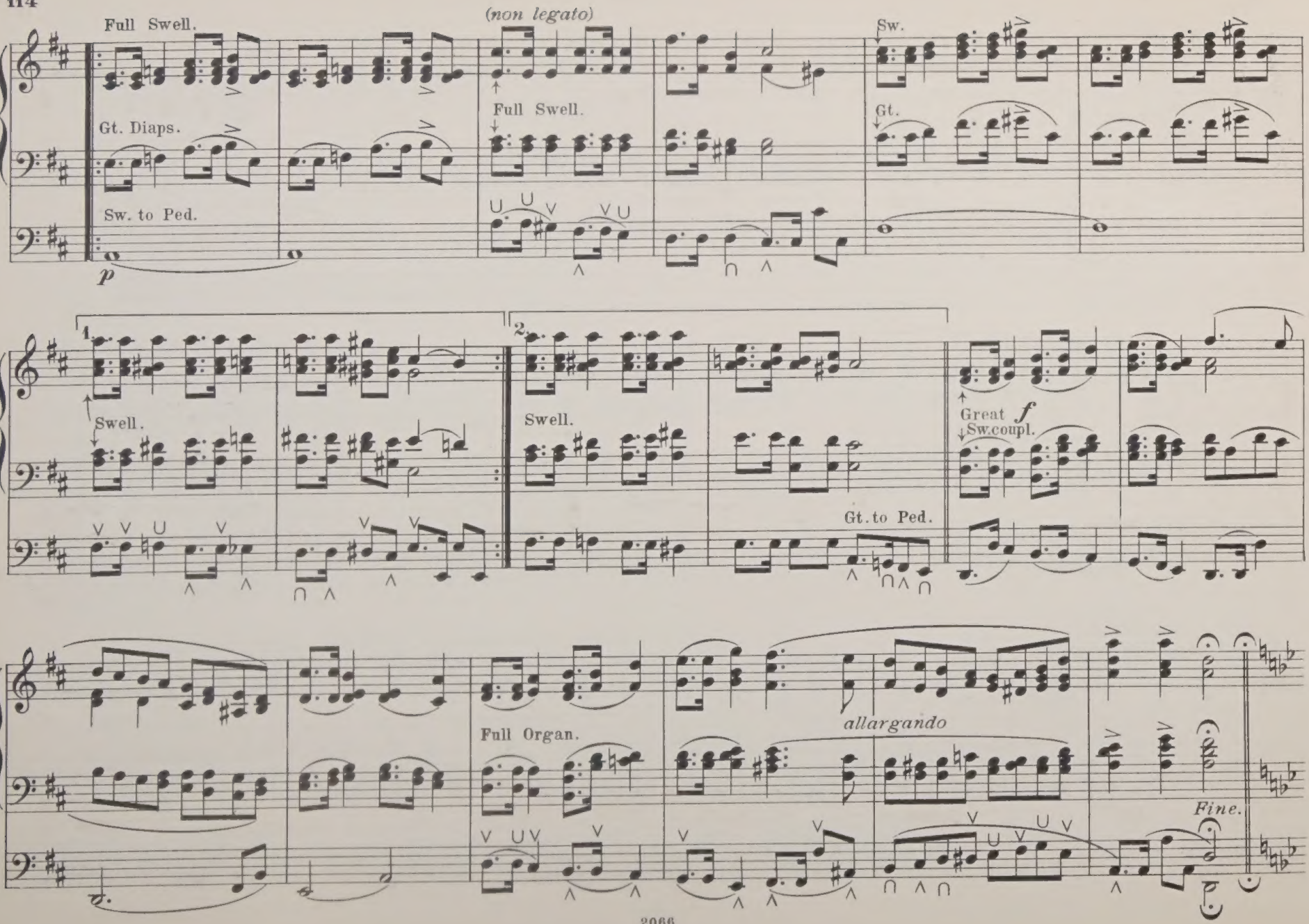
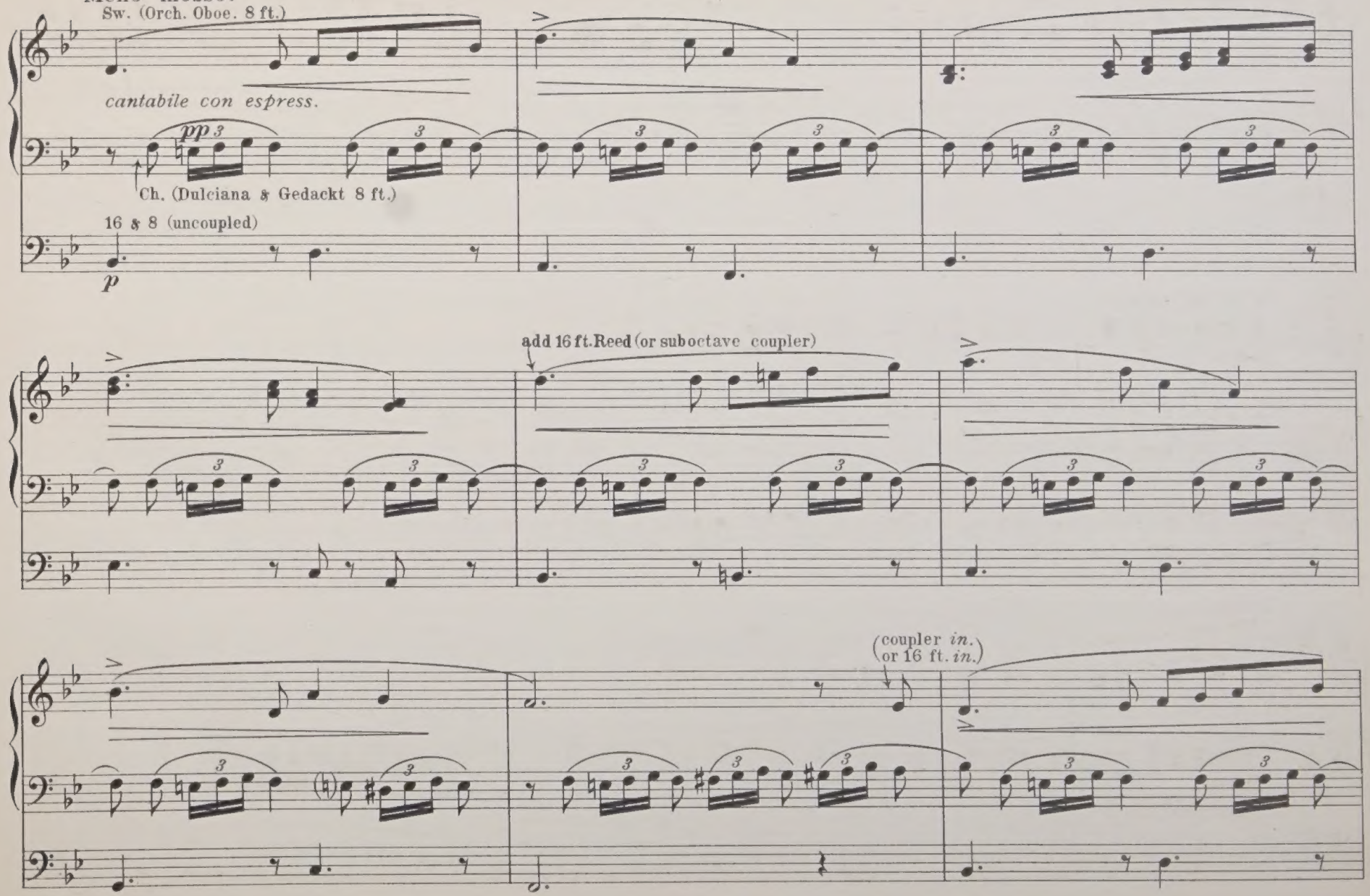
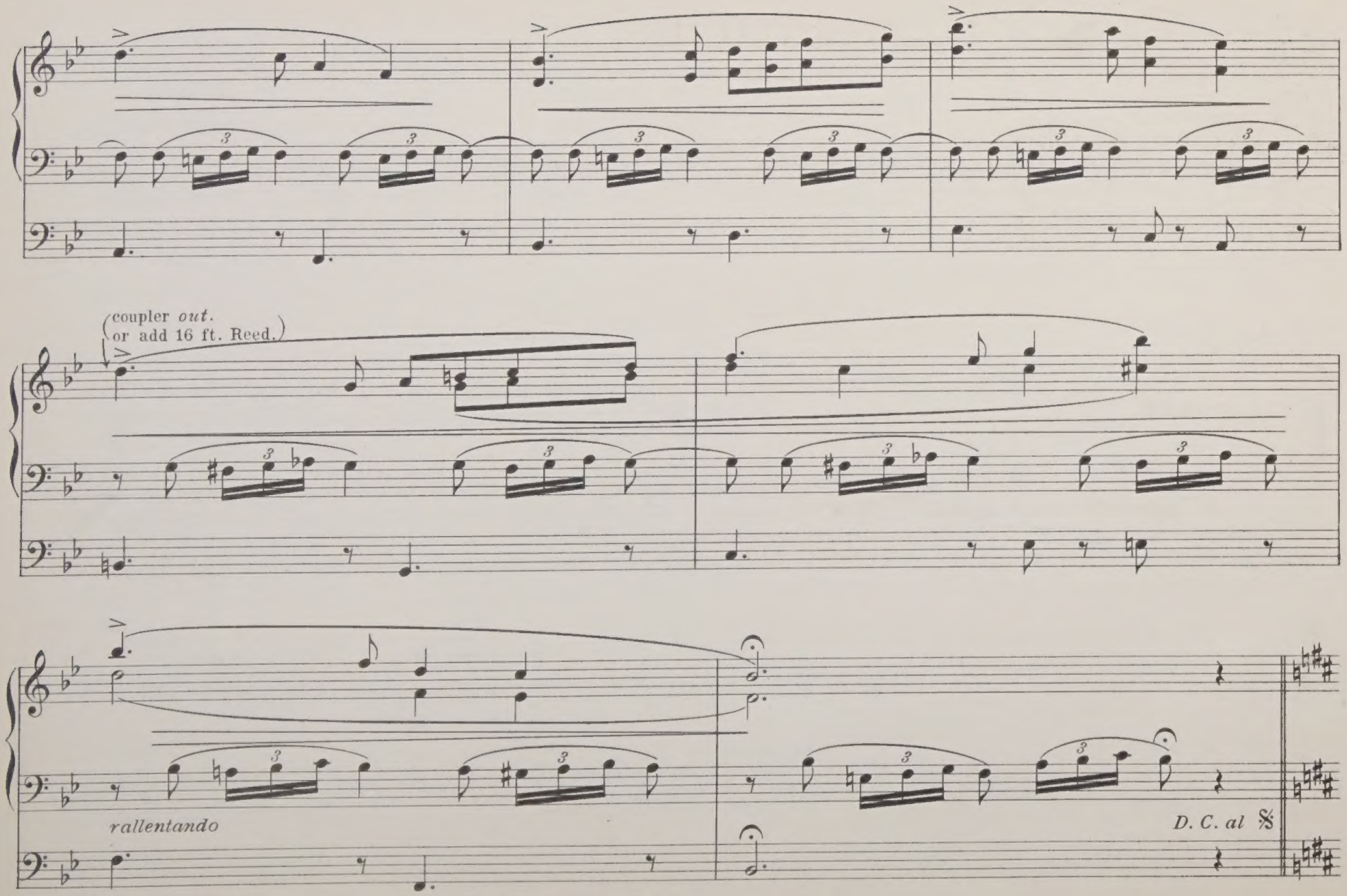

Full Swell.
Gt. Diaps.
Sw. to Ped.
p
(non legato)
Full Swell.
Sw.
Gt.
1.
Swell.
2.
Swell.
Gt. to Ped.
Great
Sw. coupl.
f
Full Organ.
allargando
Fine.

Trio.

Meno mosso.




(coupler *out.*
or add 16 ft. Reed.)
rallentando
D. C. al 𝄋

No. 36.

To my brother STANLEY ALCOCK.

"Communion in G."

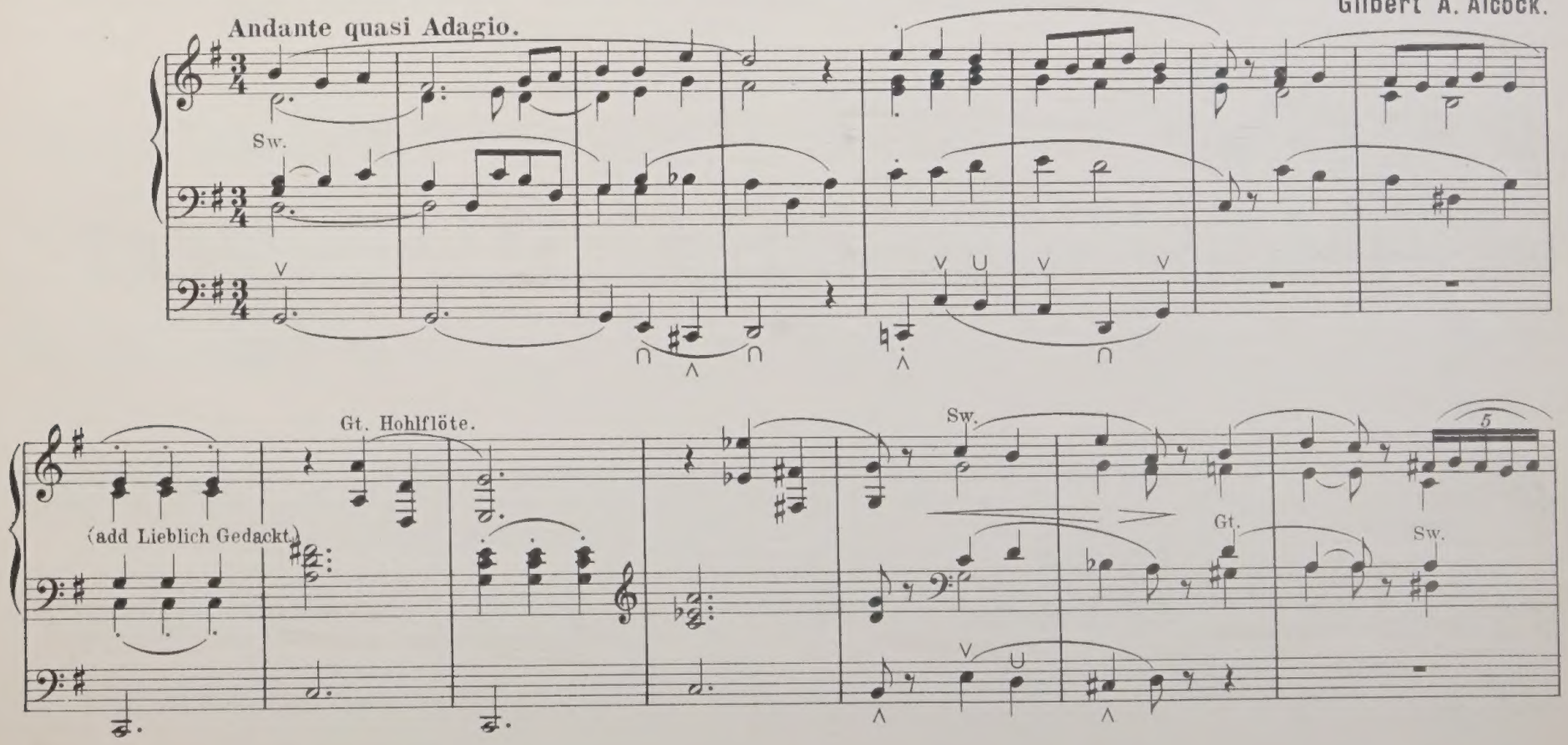
Sw. Voix céleste.
Gt. Hohlflöte 8 ft.
Ch. Gamba 8 ft.
Ped. 16 ft.

Love, lift me up upon thy golden wings,
From this base world unto thy heaven's height,
Where I may see those admirable things
Which there thou workest by thy sovereign might,
Far above feeble reach of earthly sight,
That I thereof an heavenly Hymn may sing
Unto the God of Love, high heaven's King.

(Spenser.)

This music is of a quiet, pensive cast, which should sway the mind to a mood of expectancy, receptivity, and perhaps to adoration.

Gilbert A. Alcock.



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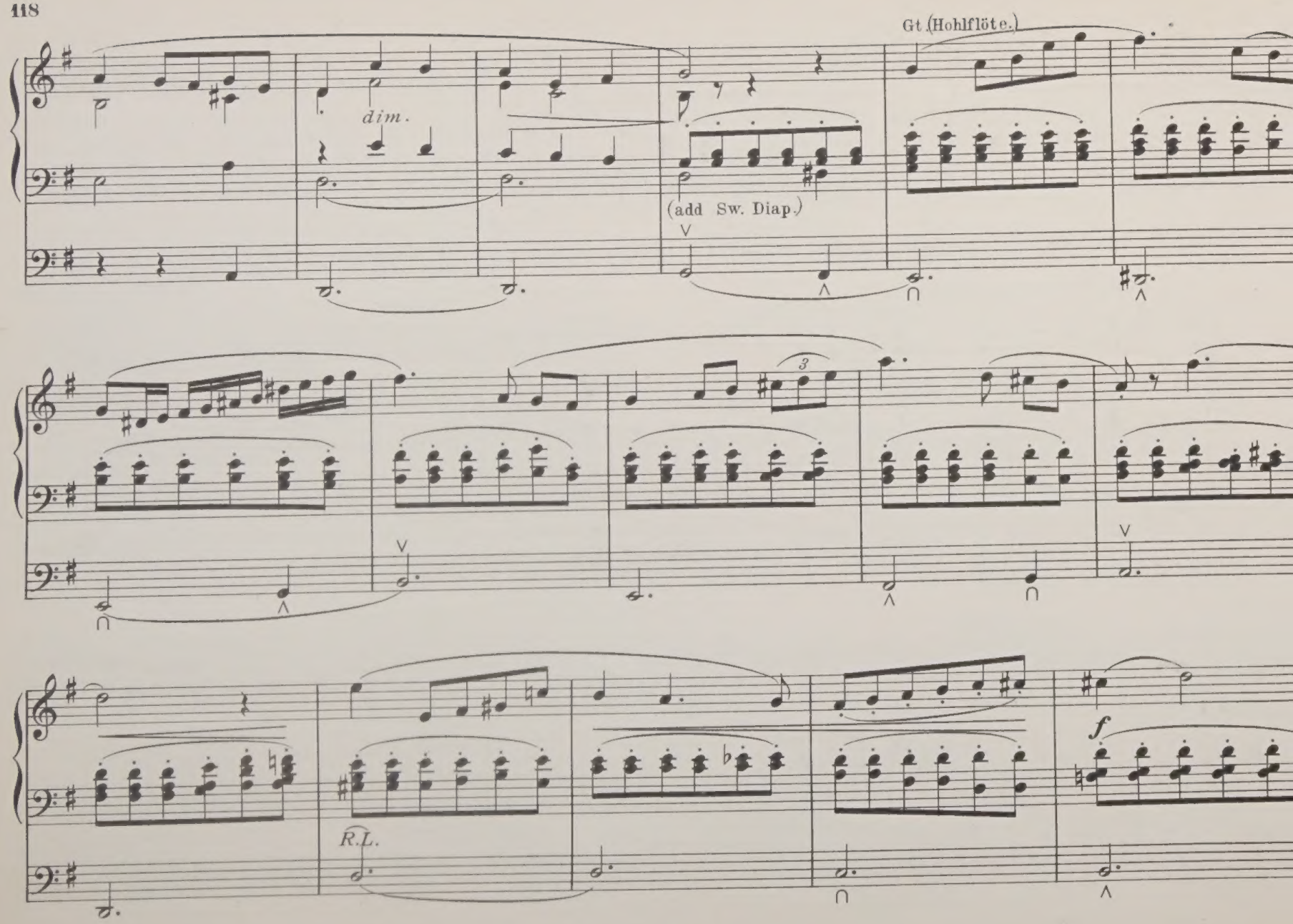
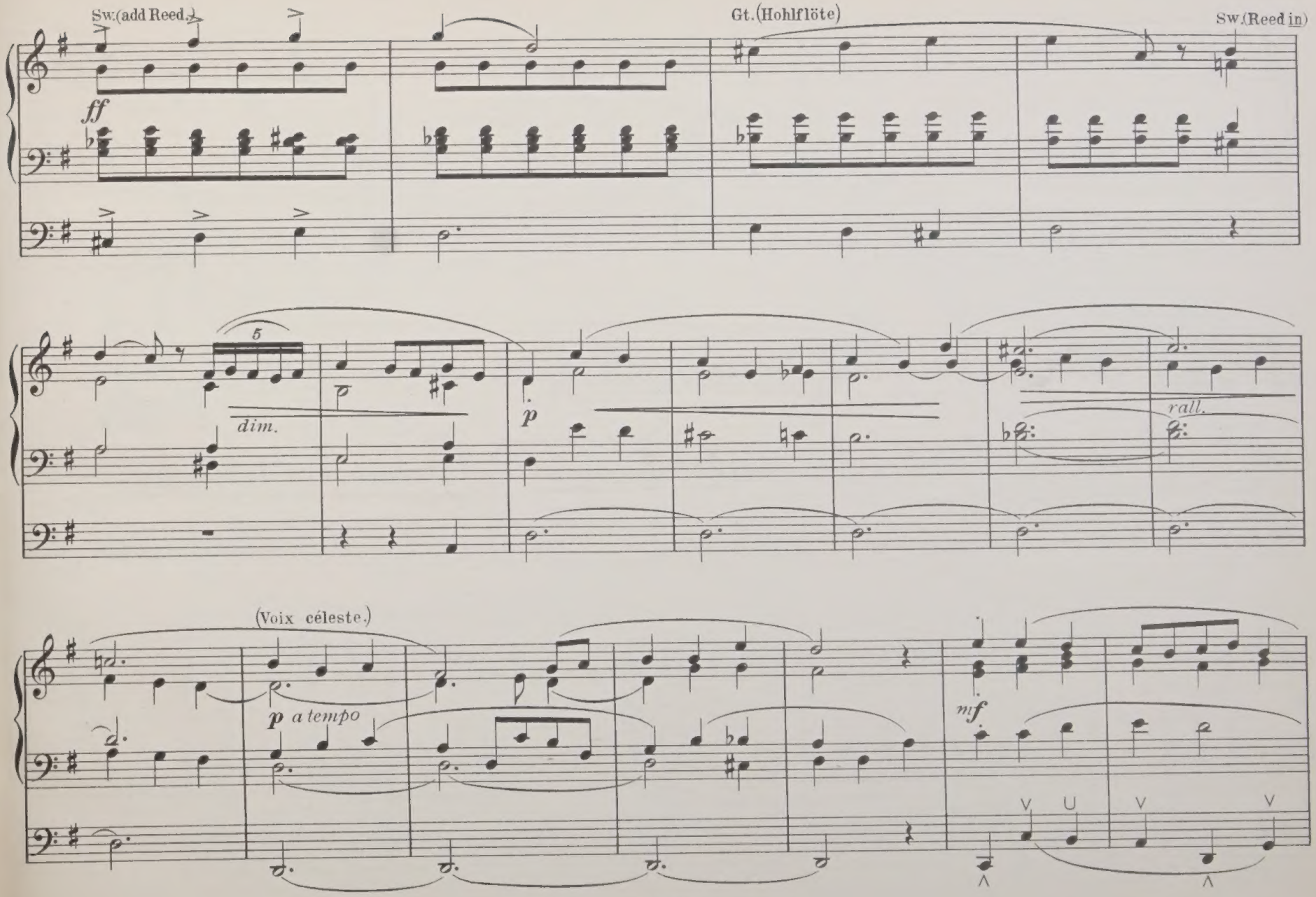
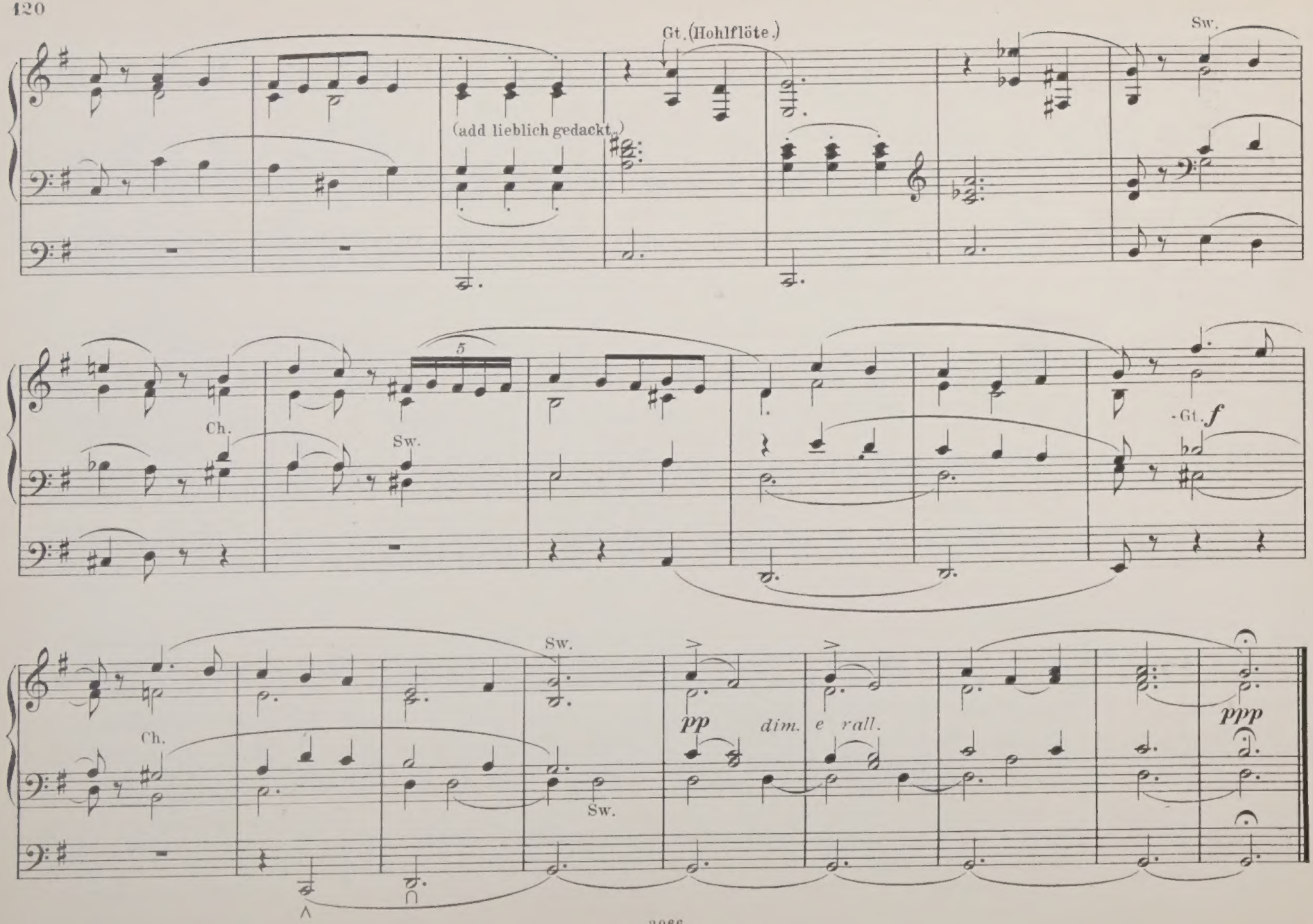



Sw.(add Reed.)
Gt.(Hohlflöte)
Sw.(Reed in)
ff
5
dim.
p
rall.
(Voix céleste.)
p a tempo
mf


Gt. (Hohlflöte.)
(add lieblich gedackt.)
Sw.
Ch.
Sw.
5
Gt.
f
Ch.
Sw.
Sw.
pp
dim. e rall.
ppp

BOOK 6.

Ecclesia Organum

A SERIES

OF

Practical pieces for Church use

Edited by

EDMONDSTOUNE DUNCAN.

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Prefatory Note.

IN undertaking a new series of pieces avowedly short-easy-and (we hope) attractive, it may be expected that we should define our aim. By the description easy is meant a class of piece which a good player will play at first sight, while his less talented brother will require a little practice before performing the numbers in comfort-and he who has but small technique will still find that we offer nothing which will not yield to industry and patience. On the otner hand-while our first care is to provide easy pieces, nothing puerile will be included in these pages, which the editor hopes to make increasingly attractive to those who love good music.

In regard to registration, pedal-indications, fingering &c. all such directions are to be taken as suggestions only; for organs and organists differ so widely that what is good for one is bad for another. In every case the player should endeavour to adapt to his special conditions any such hints which occur.

Our title expresses (in true ecclesiastical language) the nature and scope of the publication; we dedicate our efforts to the Church organ. This however will not prevent the inclusion of a bright and cheerful style of composition; indeed one of our principal objects will be to set forth such pieces as shall stimulate their hearers to *"rejoice at the sound of the organ."*

EDMONDSTOUNE DUNCAN.

Ecclesiæ Organum.

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41. Prelude	FRANCIS BURGESS.	»	134.

Sw. Voix Célestes.
Gt. Clarabella.
Ch. Gamba.
Ped. Bourdon(coup to Sw.)

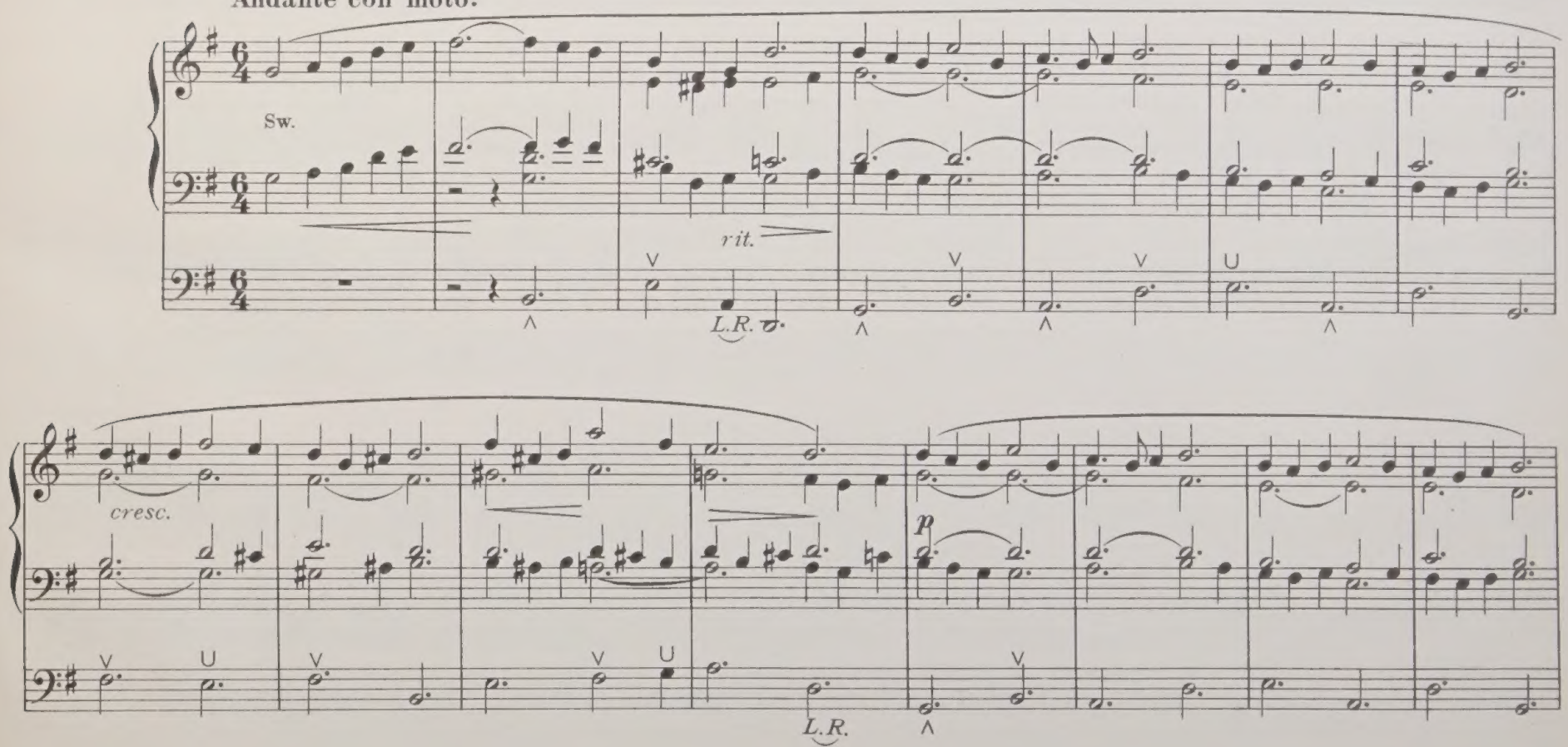
No 37.

Cradle Song.

Of simple melodic design and tranquil, reposeful character, this charming Cradle-song seems to suggest not inappropriately the Hymn of the Nativity, which is the Cradle-song of the Church. It has a free open-air melody, always blended with serious (if not sacred) colours. The second appearance of the theme with its ornate contrapuntal accompaniment and the chorale-like strains of the close will not escape attention. Mr. E. d'Evry was born at London in 1869. He studied with Dr. E. H. Turpin. As organist of the Brompton Oratory, since 1893, Mr. d'Evry has won a considerable reputation.

E. d'Evry.

Andante con moto.



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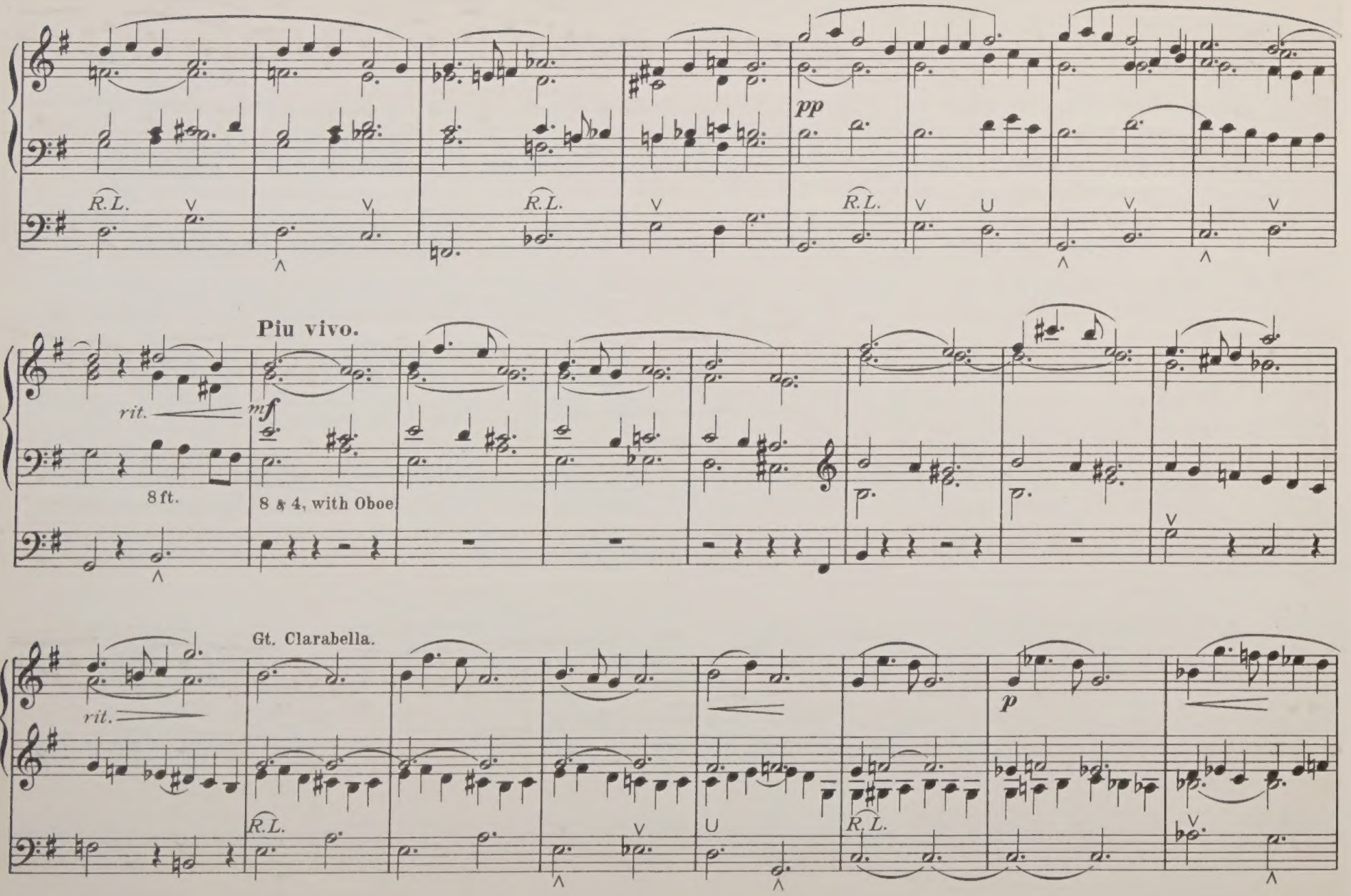

R.L.
pp
R.L.
R.L.
Piu vivo.
rit.
mf
8 ft.
8 & 4, with Oboe
Gt. Clarabella.
rit.
R.L.
R.L.
p

Tempo I.

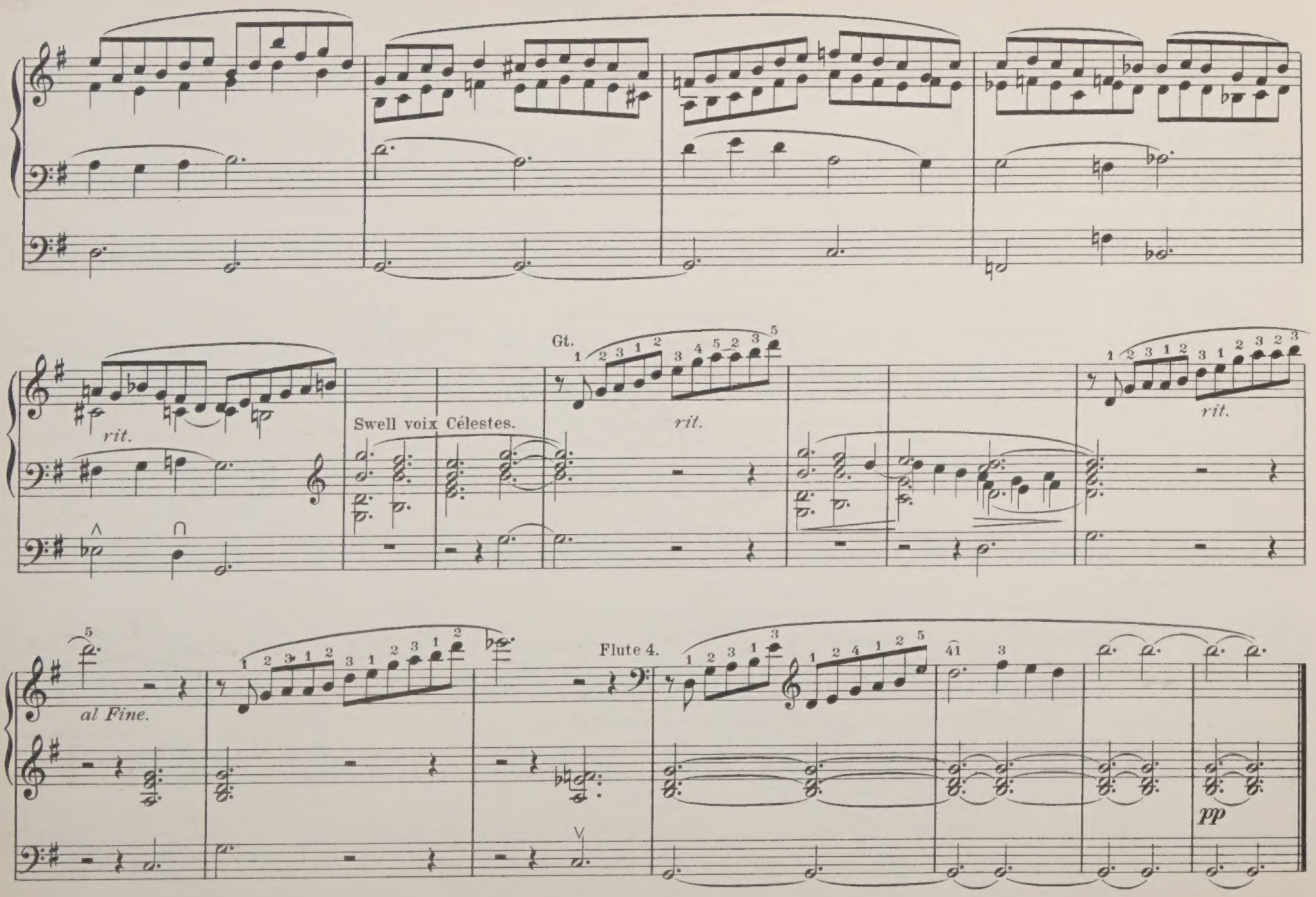
Choir. 8 ft.

Swell

mf rit.

Gt. coupled to Sw. Reed.

L.R.


rit.
Swell voix Célestes.
Gt.
rit.
rit.
al Fine.
Flute 4.
pp

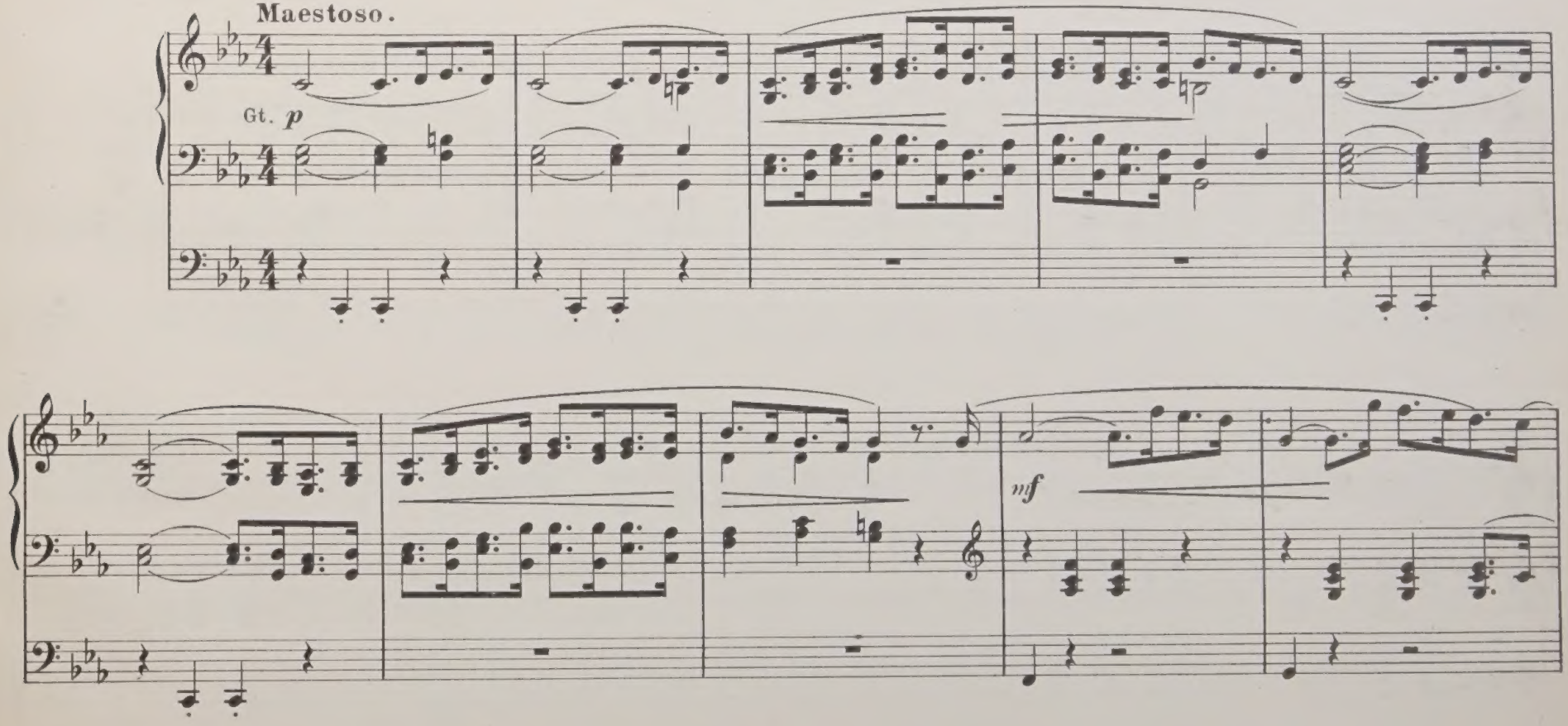
Nº 38.

Marcia Solenne.

Sw. 8 & 4 ft.(closed.)
Gt. 8 ft.(Sw. Coupled.)
Ped. 16 & 8 ft.

Church pageantry though not now-a-days universally accepted as an expression of duty and reverence, may still find a vehicle of display in music_especially in organ music. The solemn note of the present March blends quite perfectly with the pomp and lofty pride which an ecclesiastical procession calls to mind. The composer was born in 1862, at Manchester, where he studied with Hecht and Hiles, afterwards proceeding to Italy, where he became a pupil of Signor Cortesi of Florence. Since his return to England Mr. Laycock has held various appointments, including the Organistship of St Mark's Marylebone, London.

E. W. Laycock.



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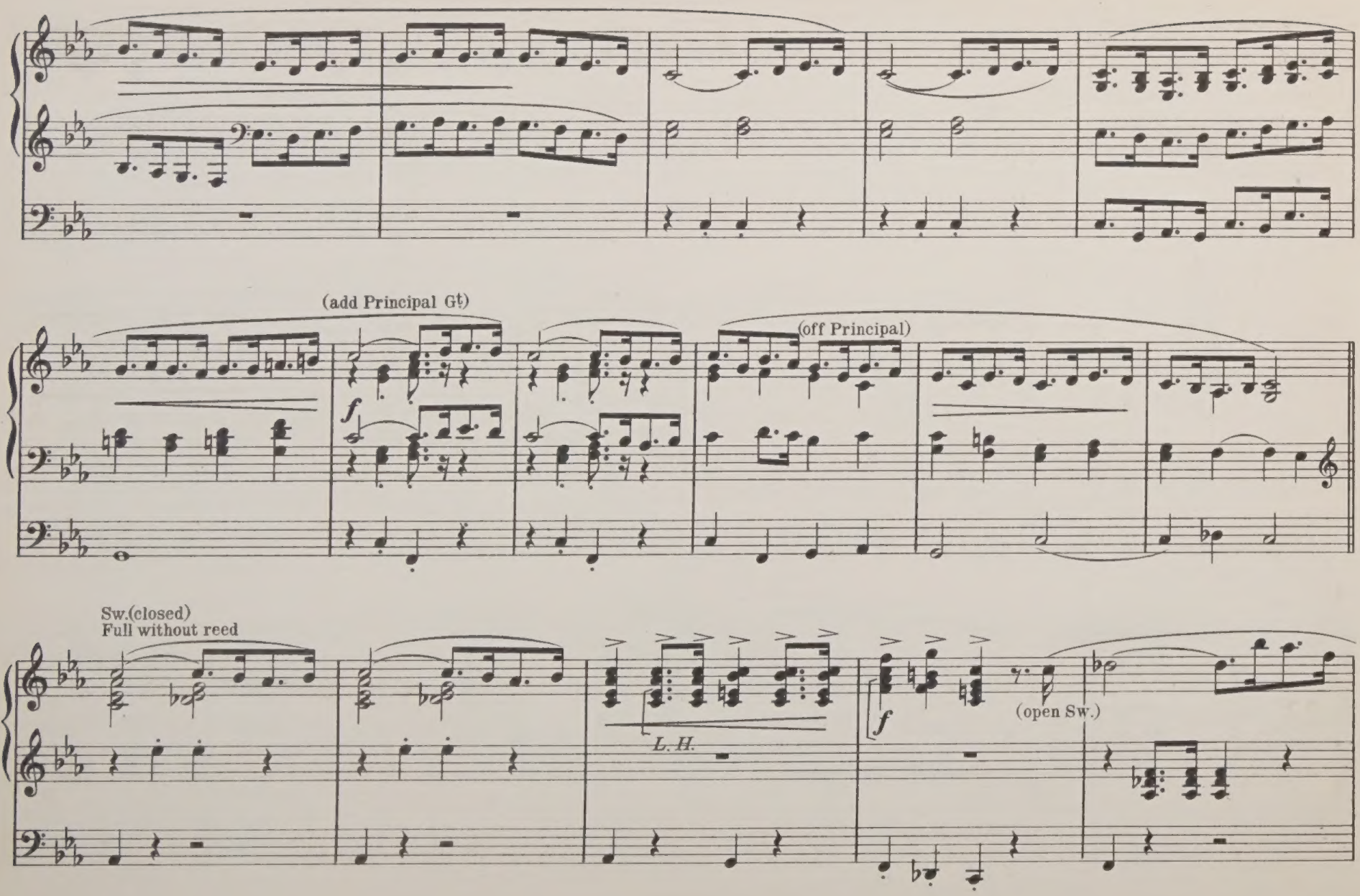
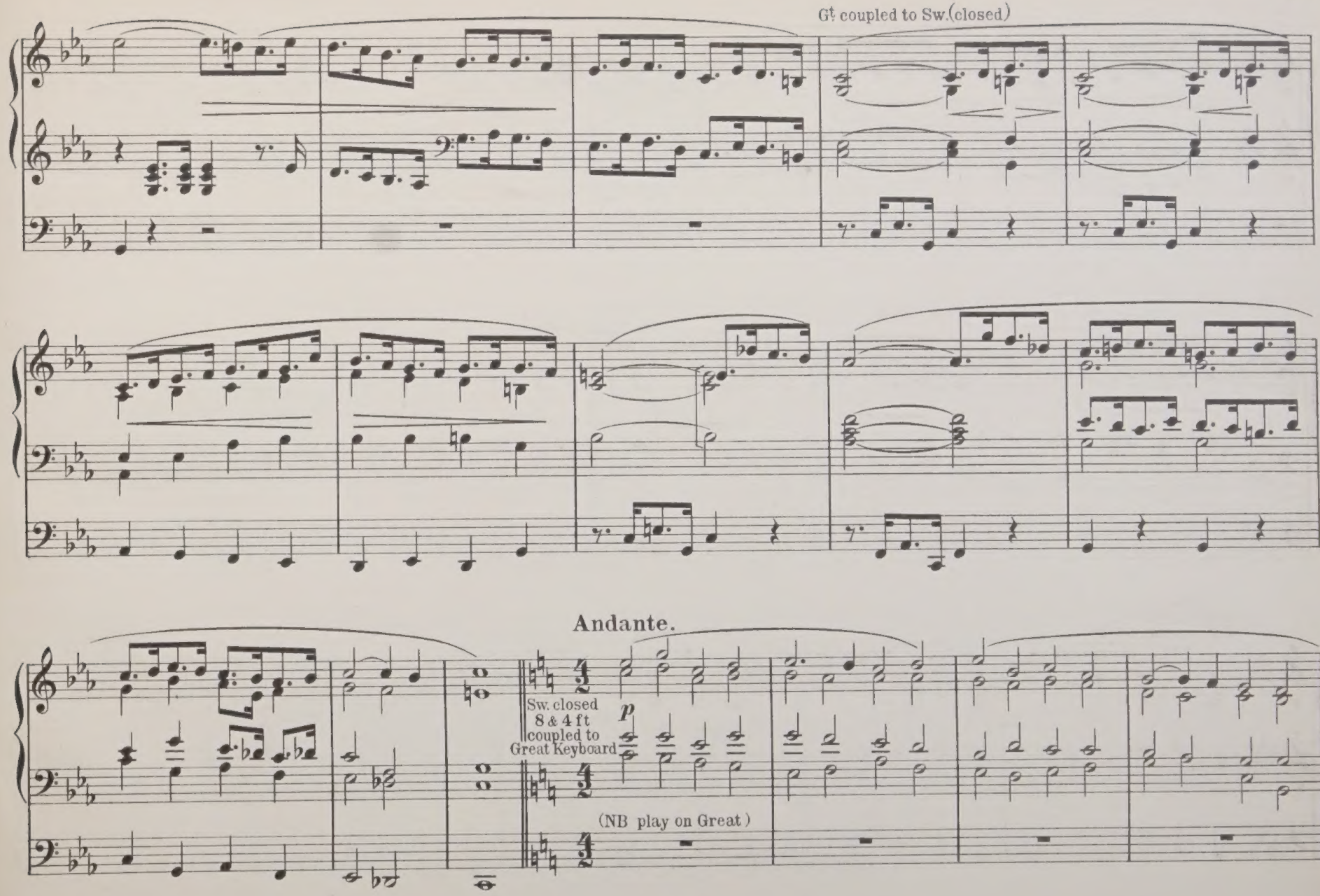
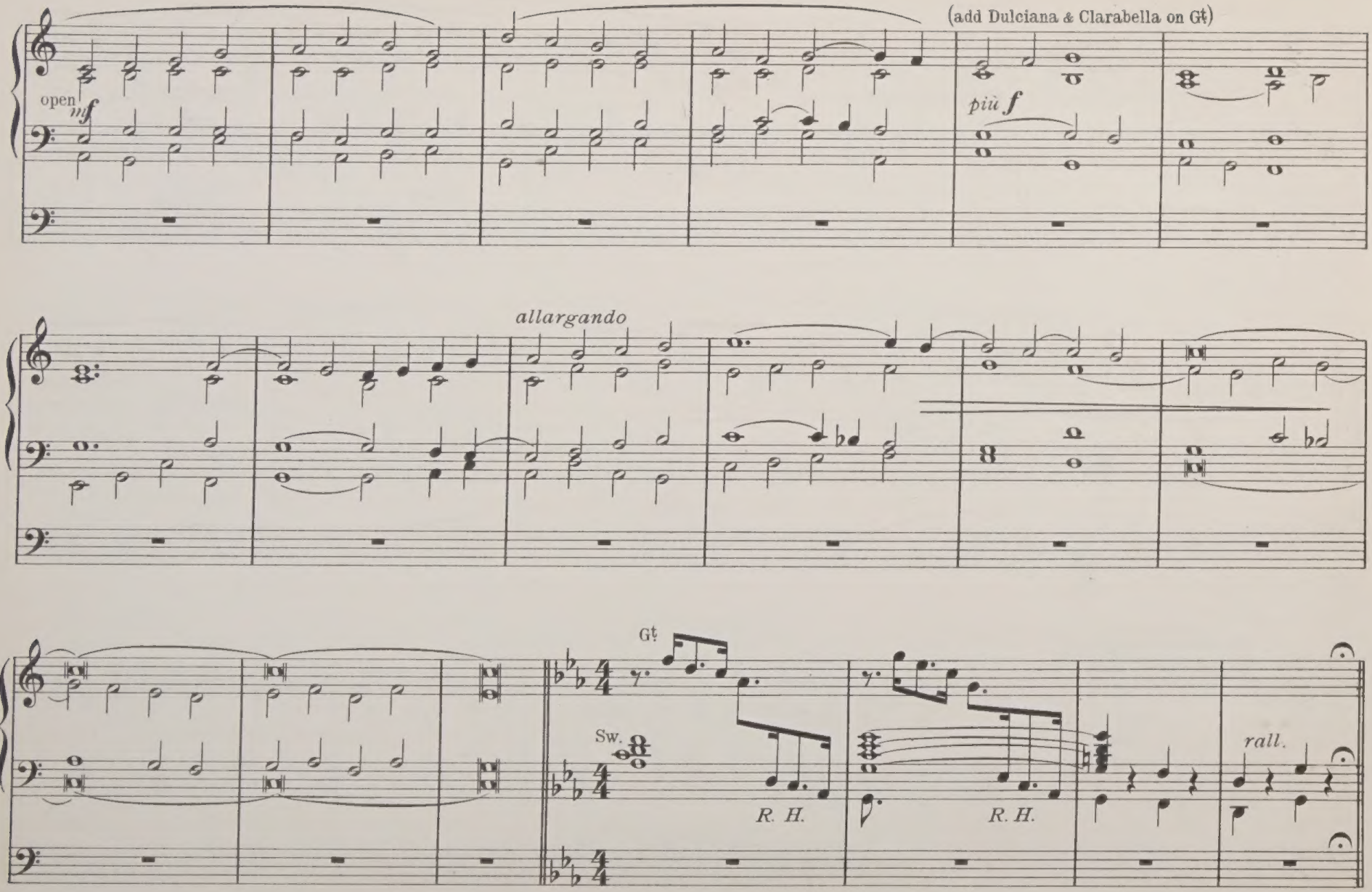
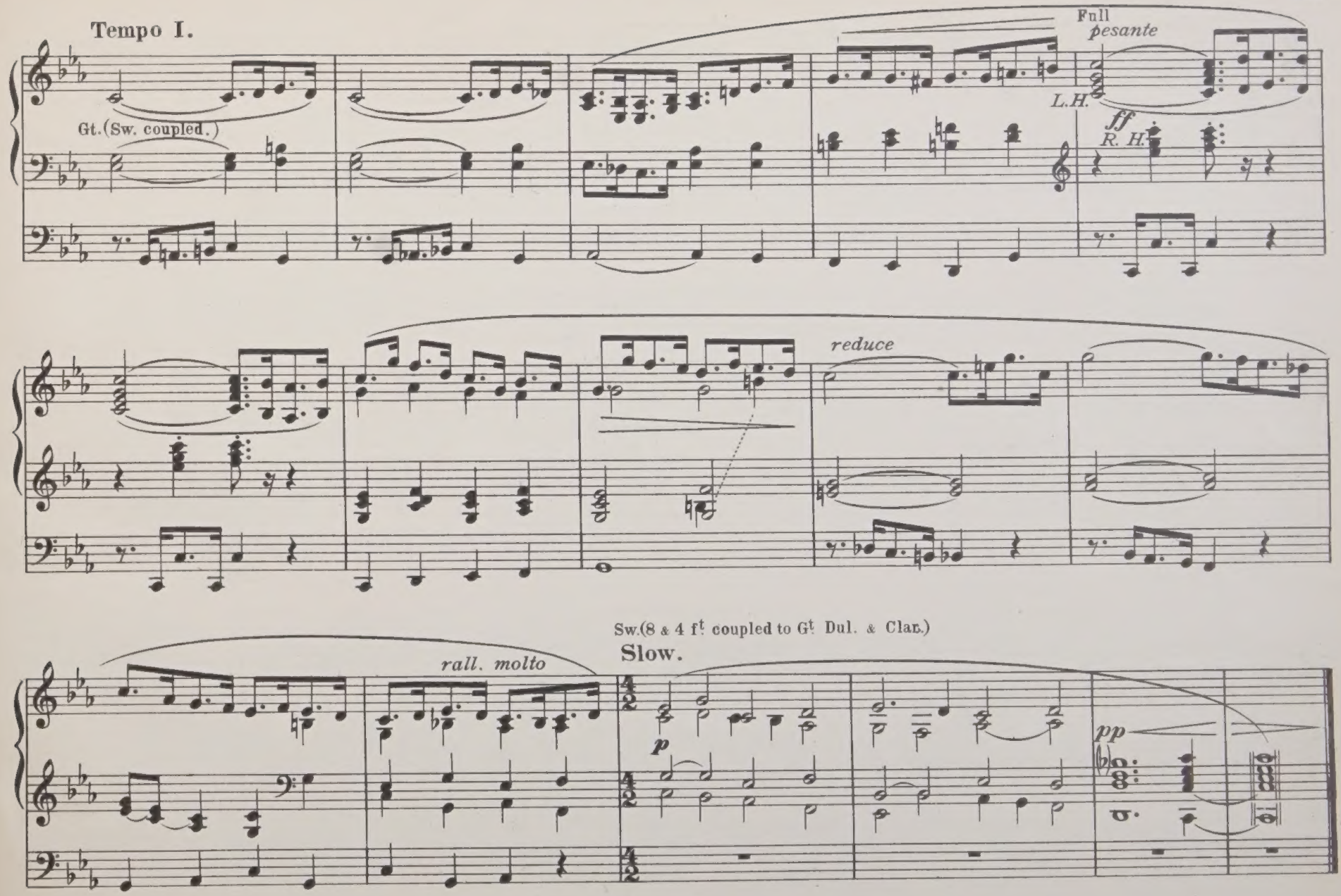

(add Principal Gt)
(off Principal)
Sw.(closed)
Full without reed
L. H.
(open Sw.)


Gt coupled to Sw.(closed)
Andante.
Sw. closed
8 & 4 ft
coupled to
Great Keyboard
p
(NB play on Great)


(add Dulciana & Clarabella on G♮)
open
mf
più f
allargando
G♮
Sw.
R. H.
R. H.
rall.


Tempo I.
Gt.(Sw. coupled.)
Full
pesante
L.H.
ff
R. H.
reduce
Sw.(8 & 4 ft coupled to Gt Dul. & Clar.)
Slow.
rall. molto
p
pp

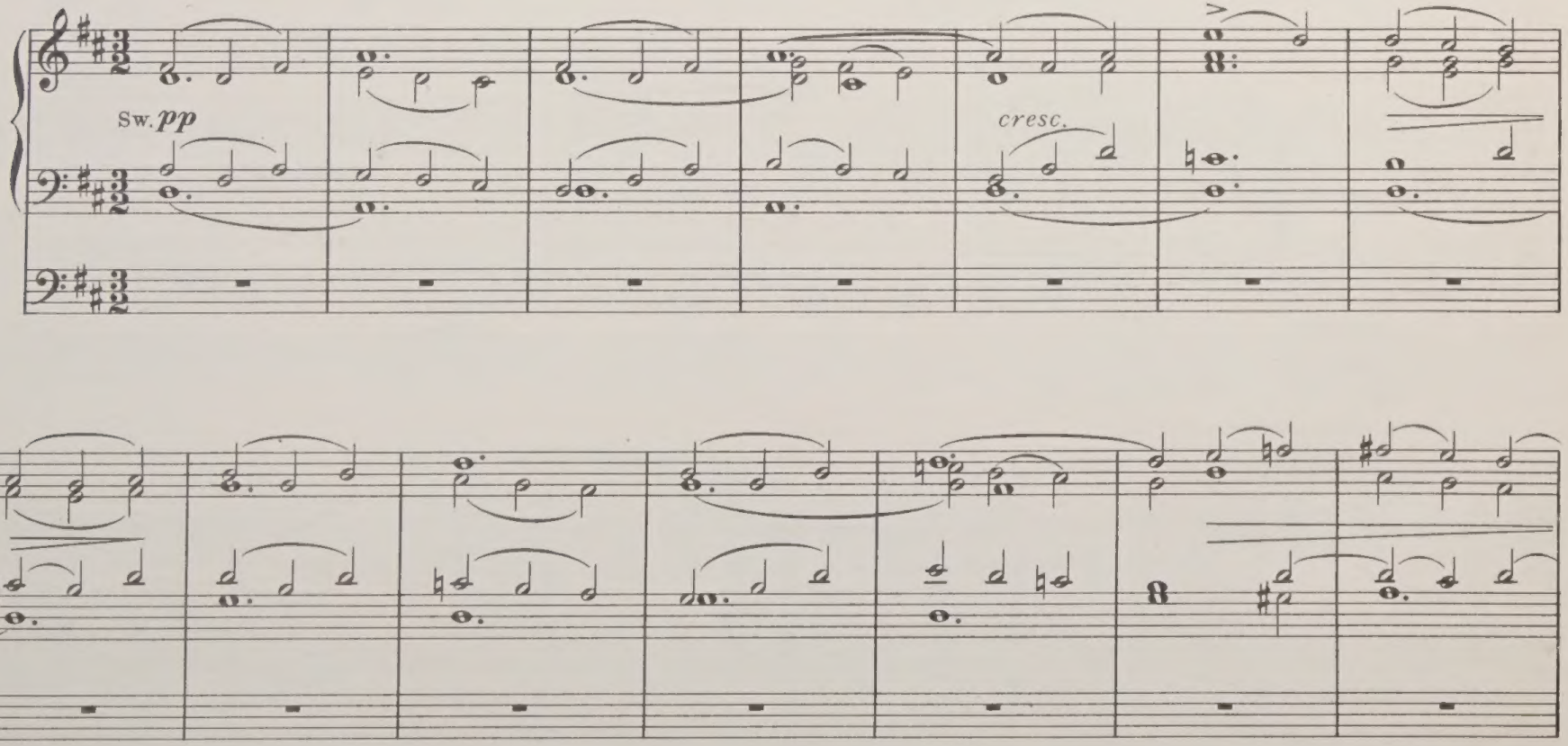
No 39.

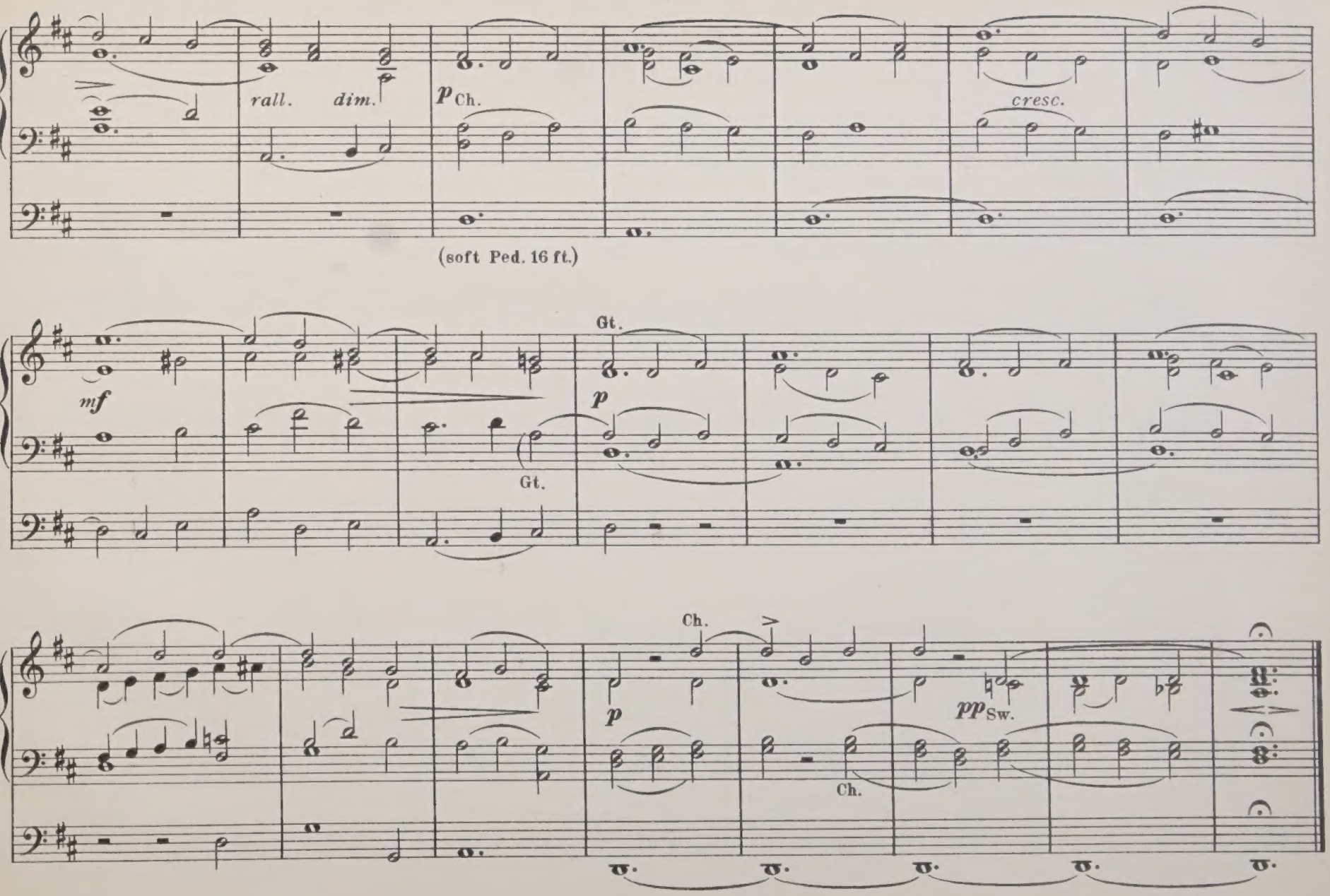
Prière.

Sw. Voix Célestes.
Gt. Dulciana.
Ch. Gamba.
Ped. Bourdon.

This quiet devotional little piece - well named Prière - should readily appeal to Church organists who have occasion for such movements. It will also serve to show off the pianissimo stops of a chamber instrument.

Thomas Hassard.




rall.
dim.
p Ch.
cresc.
(soft Ped. 16 ft.)
mf
Gt.
p
Gt.
Ch.
p
pp Sw.
Ch.

No. 40.

To Miss LLOYD.

Great. Dulciana.
Sw. soft 8 ft. (coupled to Gt.)
Ped. Bourdon 16 ft. (Sw. coupled.)

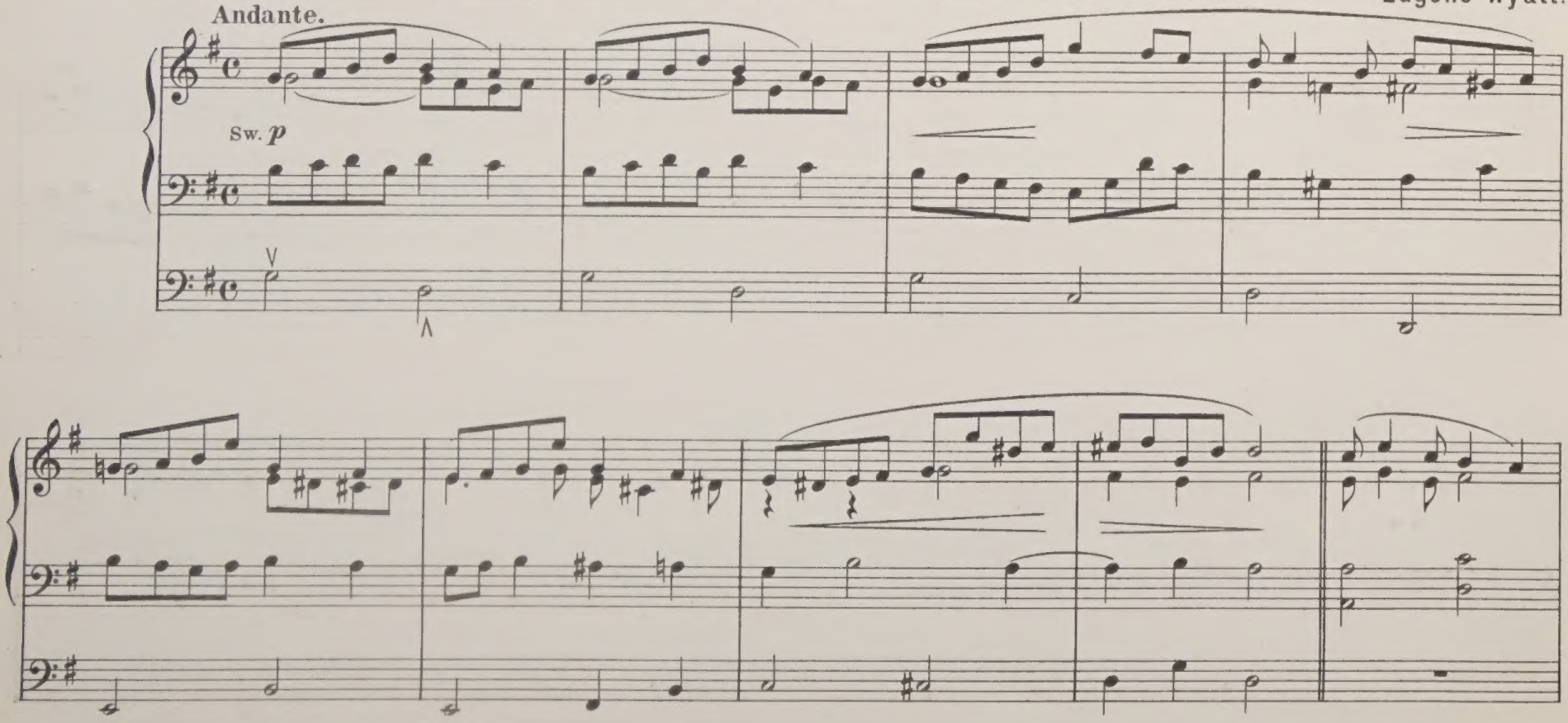
Impromptu.

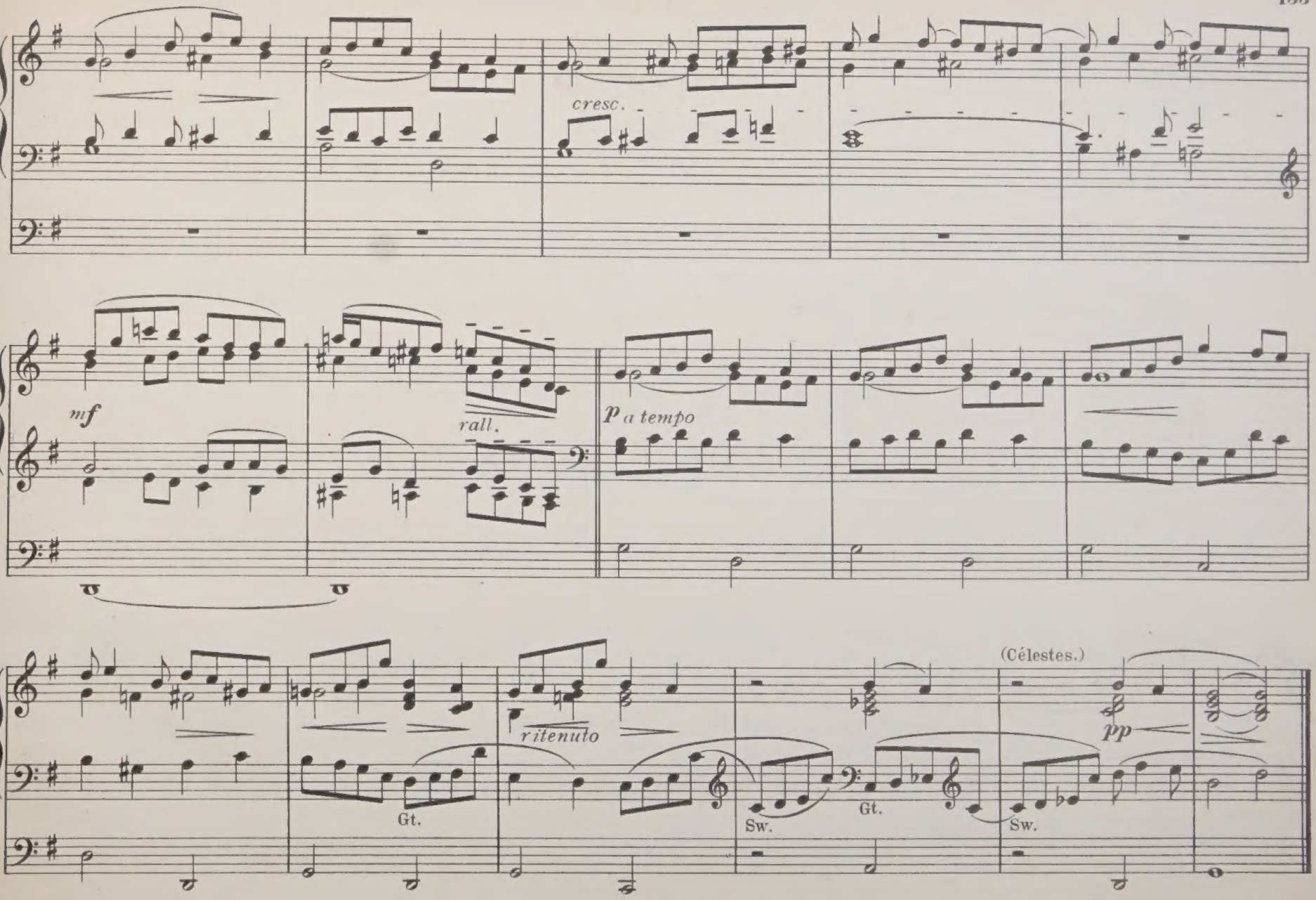
Over his keys the musing organist,
Beginning doubtfully and far away,
First lets his fingers wander as they list,
And builds a bridge from Dreamland for his lay.

(Lowell.)

Using the simplest of material the "musing organist" takes us along flowery paths, without straying far from his first attractive figure. The Impromptu character is self evident. Mr. Eugene Wyatt studied with Dr. C. J. Frost and also at the Guildhall School of Music. He is organist and choirmaster of Camberley Parish Church, and has given numerous recitals at the Crystal Palace.

Eugene Wyatt.




cresc.
mf
rall.
p a tempo
ritenuto
Gt.
Sw.
Gt.
(Célestes.)
pp
Sw.

To the Rev. John S. Barry. M. A.

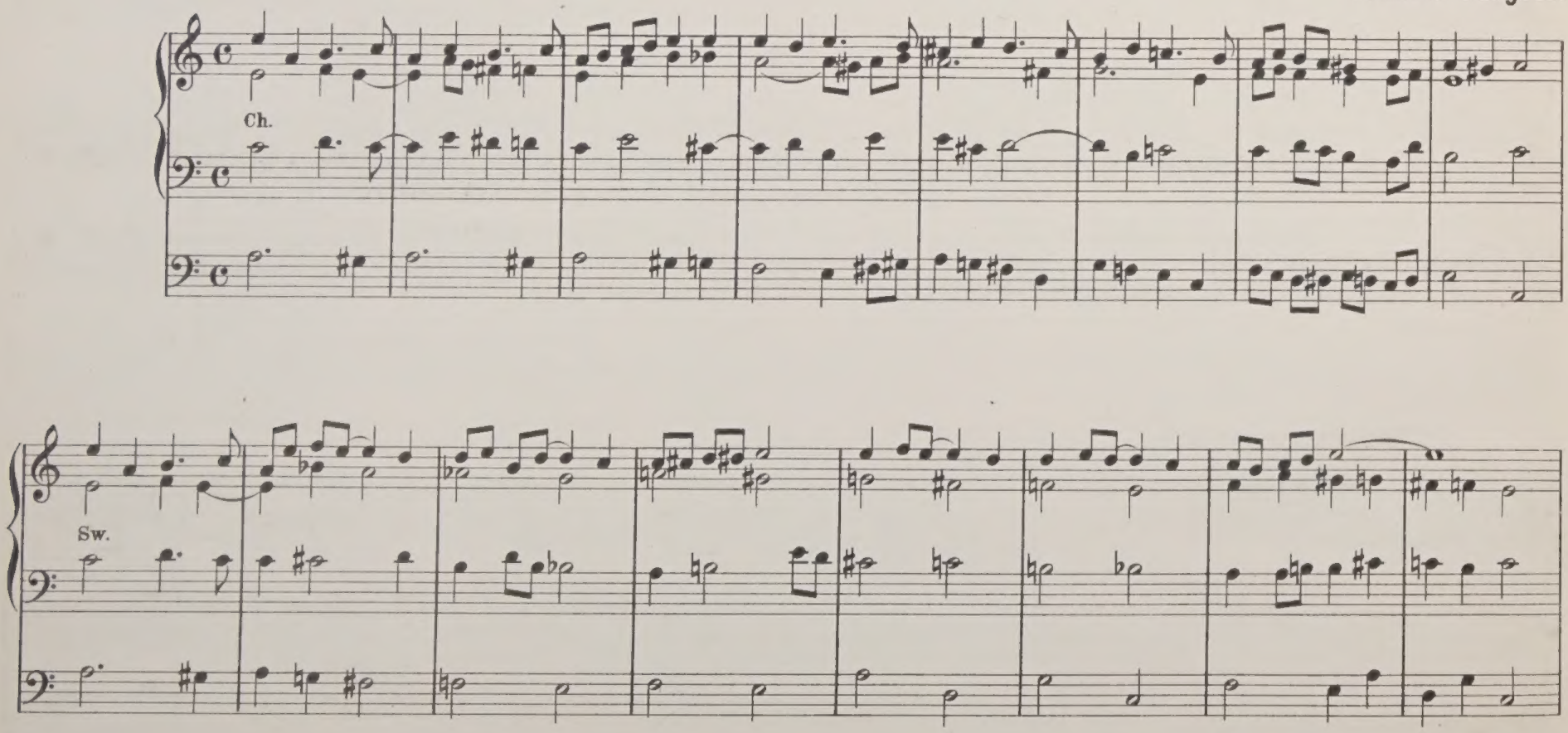
Ch. Flutes 8 & 4 feet.
Gt. Open Diapason 8 ft. uncoupled.
Sw. Viole de Gamba 8 ft. with 8ve coupl.
Ped. Sub. bass. 16 ft.

No. 41.

Prelude in A minor.

This short Prelude has the terseness and direct appeal of a folk-song. It will serve either as an opening or closing voluntary.

Francis Burgess.



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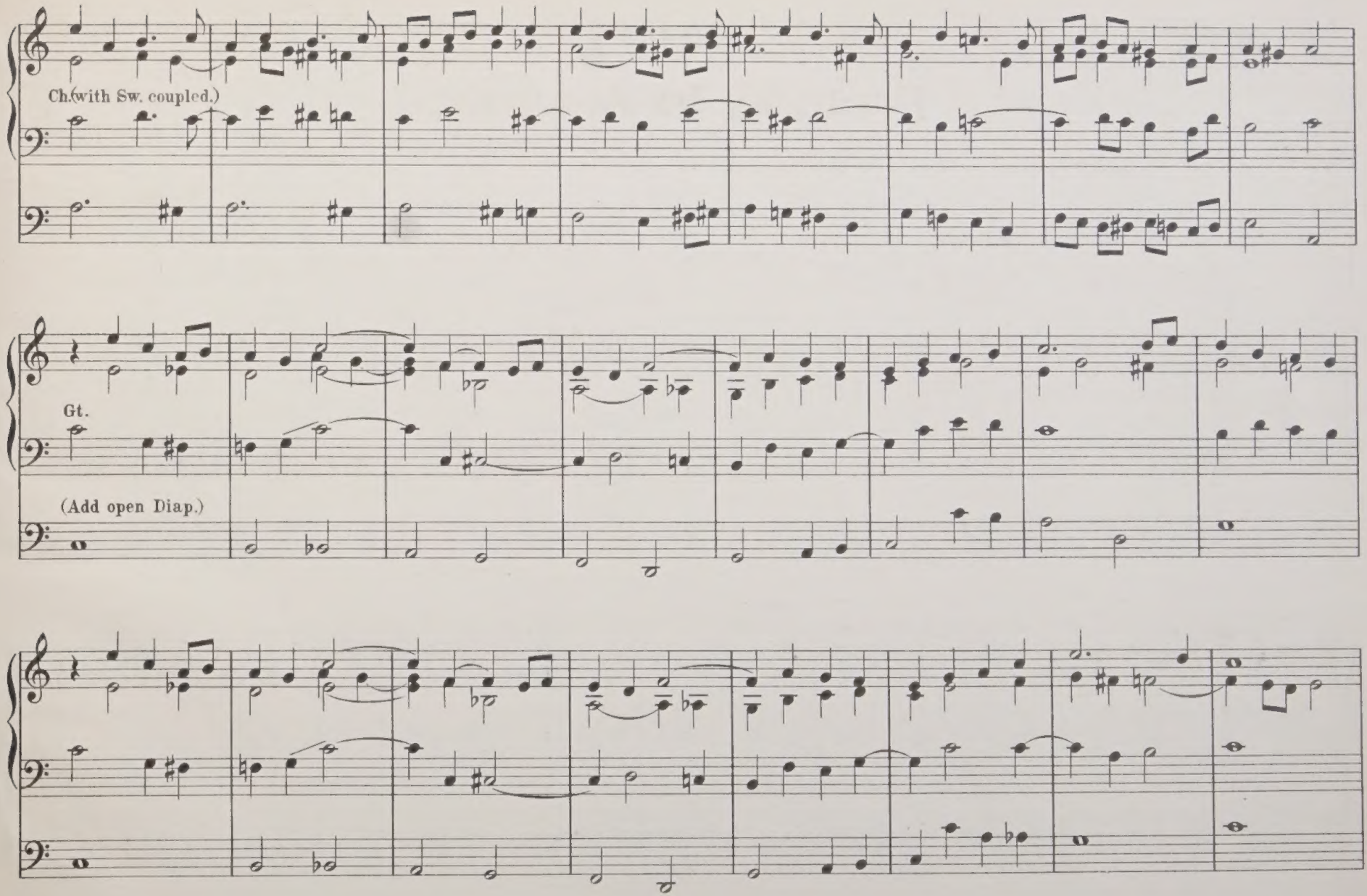
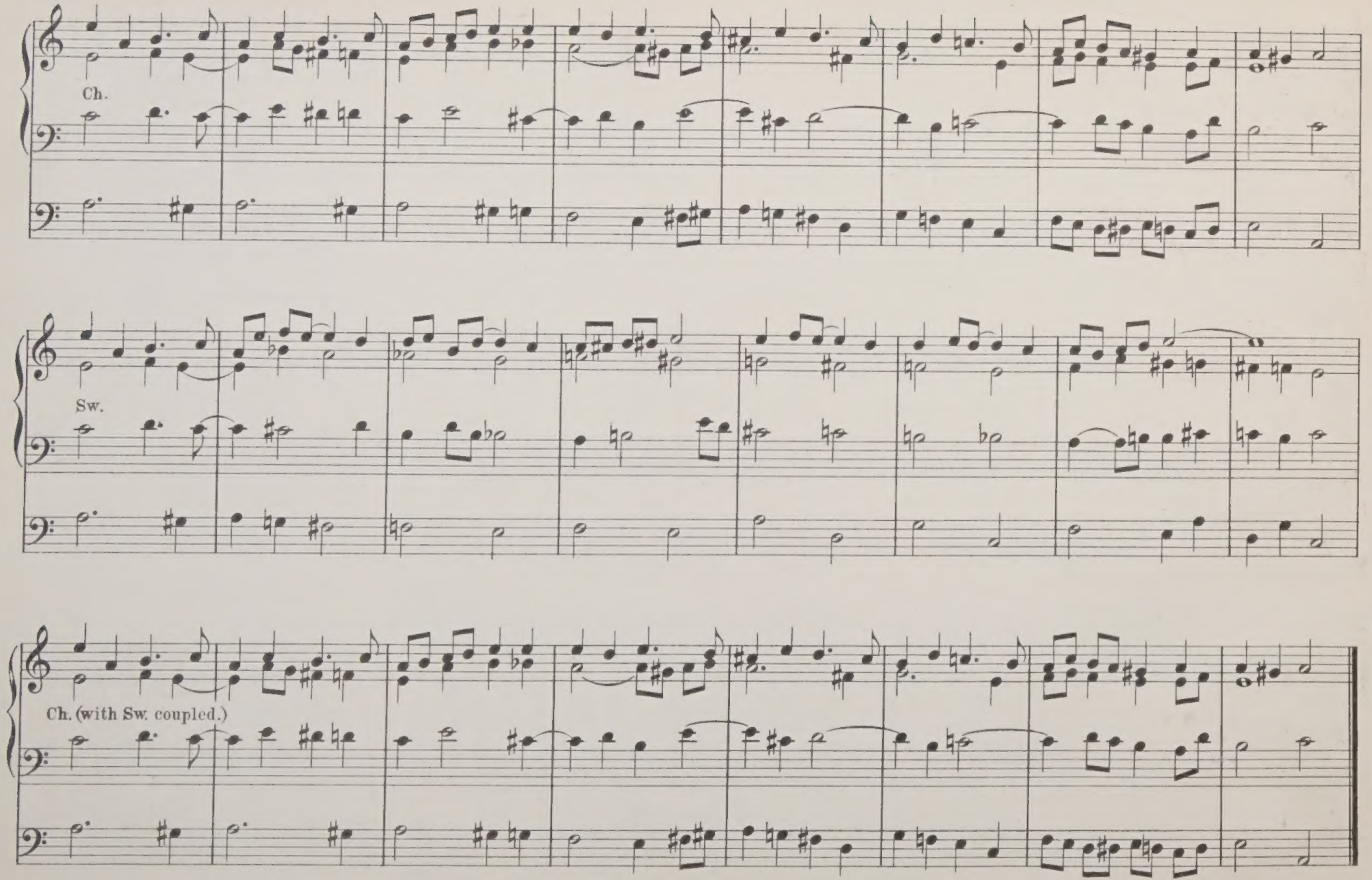

Ch.(with Sw. coupled.)
Gt.
(Add open Diap.)


Ch.
Sw.
Ch. (with Sw. coupled.)